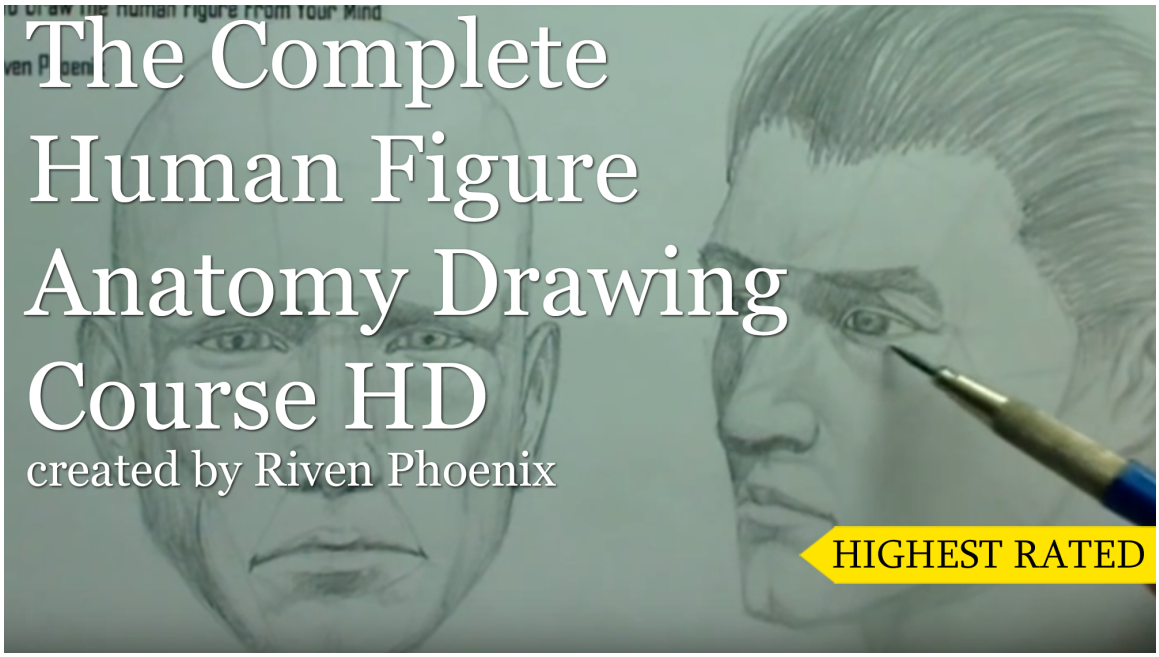

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 061 - Fitting the Humerus on to the Human Being

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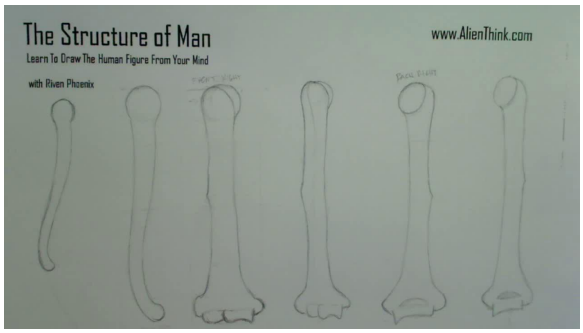
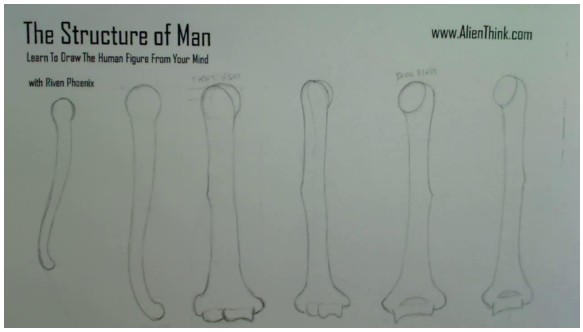
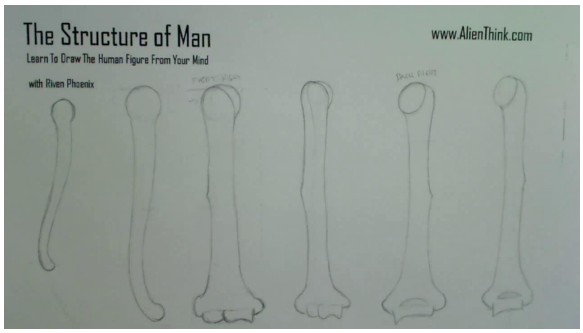
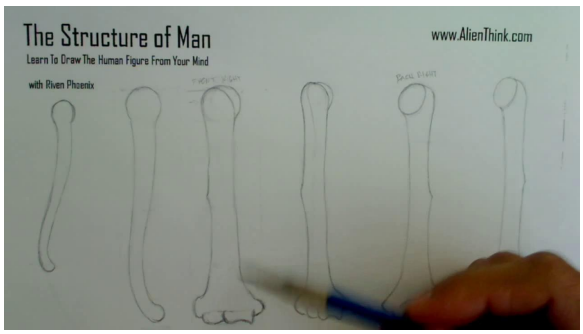
1		Hey guys, my name is Riven Phoenix and welcome to the Structure of Man Learned to Draw
2		the Hidden Figure from your mind training course.
3		Okay, so in the previous lesson we had looked at the understanding that was needed for the
4		humorous bone and basically it was very a simple concept to understand how we were able

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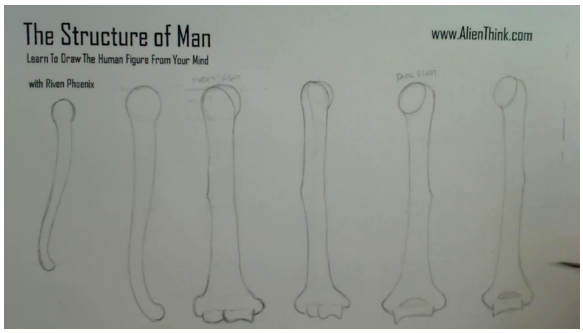
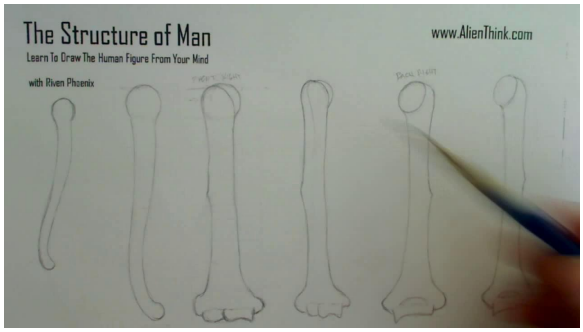
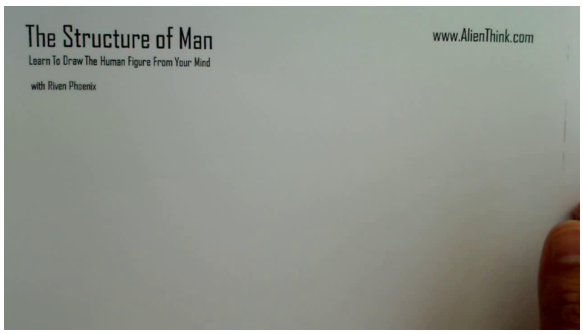
5		to draw it in a free hand.
6		So now what we're going to do is draw out the complete skeleton structure attaching
7		the humorous bone.
8		So what we want to do is go back to this concept here.

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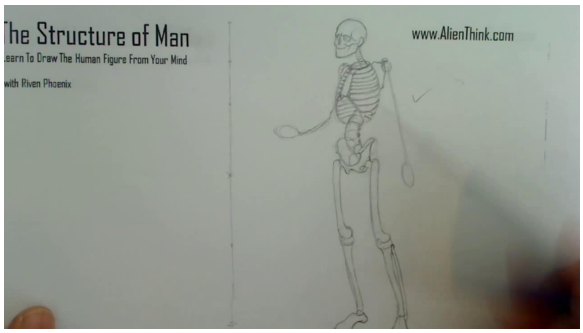
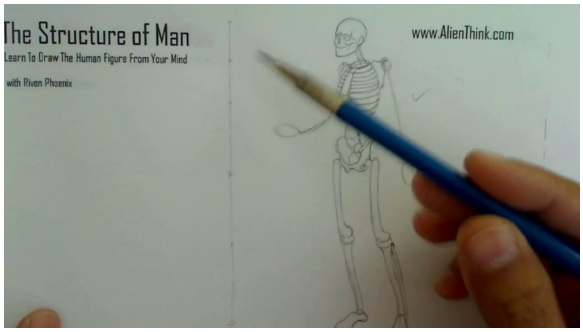
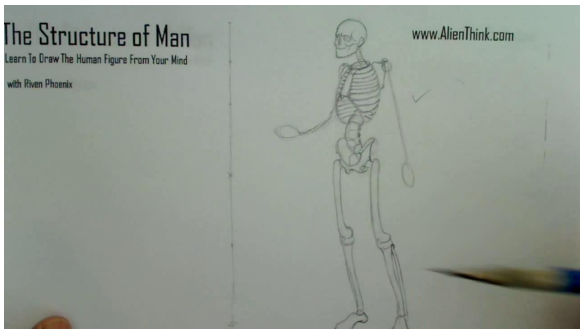
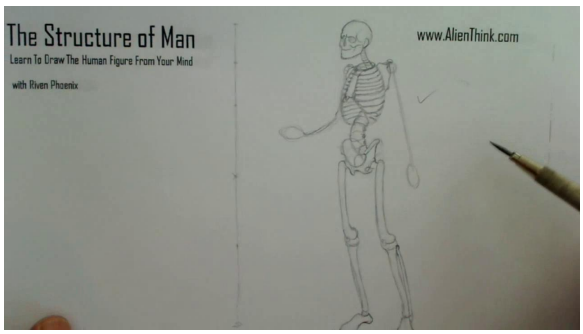
9		So this time when we draw out the skeleton structure we're not even going to draw this.
10		We're just going to let go of this idea here and draw it completely free hand using
11		a gesture system using our tool kit.
12		So the important thing to understand, most important thing to understand about the education

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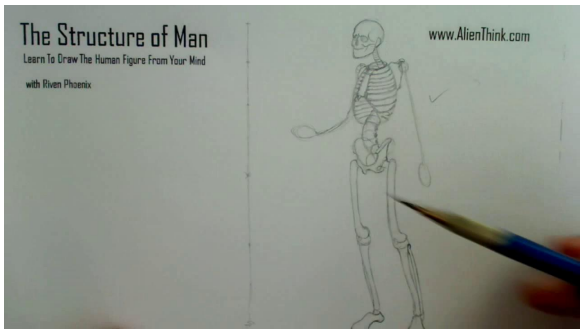
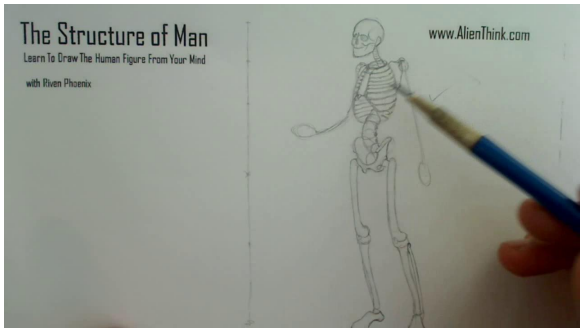
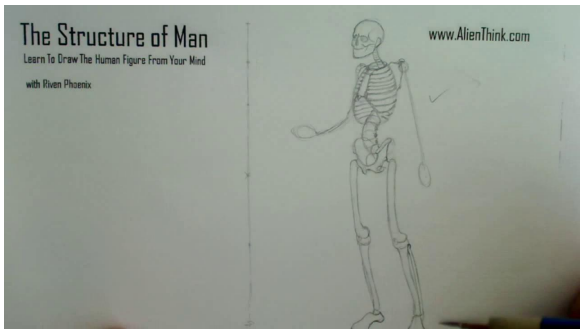
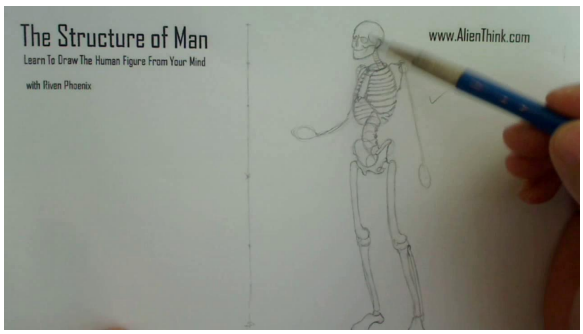
13		process that we're going through getting the mind through these steps is that the reason
14		for the formulas was only to force the mind to pay attention and to be able to understand
15		the forms of the structure of the human skeleton.
16		Only in the area of the design of the skull is where we've simplified the ratios and the

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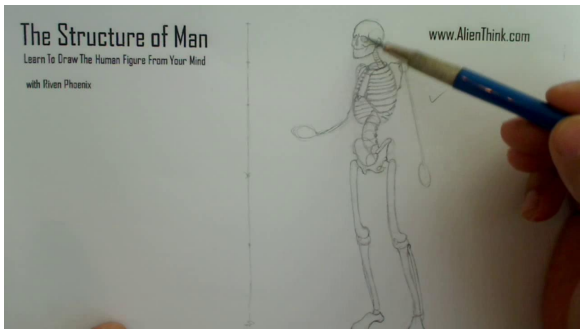
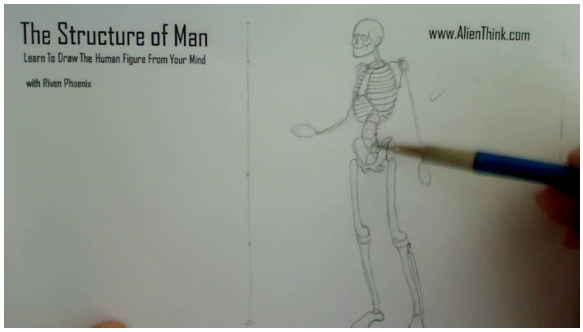
17		formulas so we can draw this.
18		Everything else is just going to come down to these ratios horizontally and vertically.
19		So for this exercise what we're going to do is now draw out the skeleton, let's say
20		in a pose here without doing anything but using a system, just a very simple system here.

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21		So here I'm just going to draw out, let's say this line here that I just want to create
22		like a standing pose.
23		And here we can just draw out, let's say these legs over here, okay, so I'm going to
24		go a little bit down over there and this one over here I'm going to draw them like

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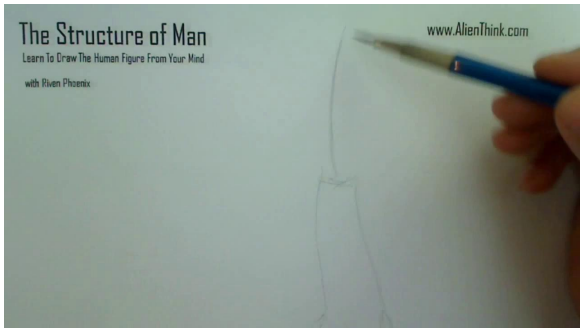
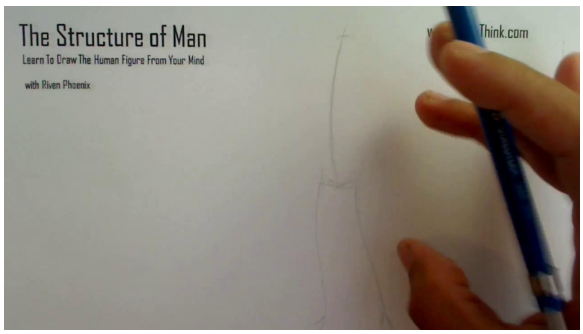
25		these Mickey Mouse feet over here, right?
26		So if you look at this we can already see that it's just going to be divided automatically
27		in half, right, that's what we want the mind to start to understand this concept to be
28		visually be able to see this idea, right?

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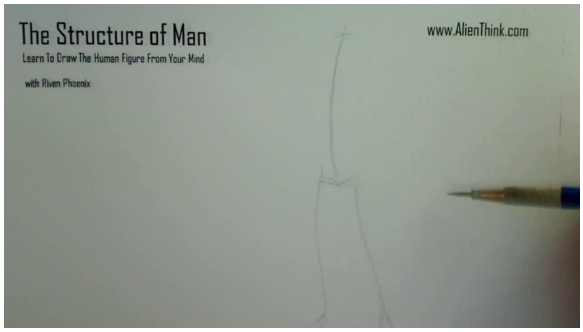
29		Because we understand the ratios will all be the same regardless of how many, how tall
30		the figure is we don't need to adjust it later on in the head size, right?
31		So to get this here we know that this is going to be the crotch area here we can already
32		see that this is going to be basically where the bottom of the chest cavity is and this

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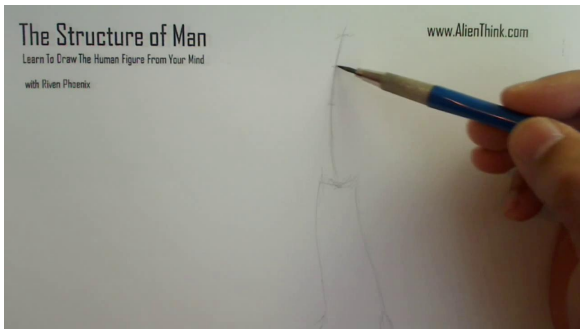
33		is where the head is going to be, right?
34		So when you draw this out you can at least mark these points and then just first put
35		down some basic shapes and understanding it in design.
36		So here I'm just going to first do like this mock idea of what I really want to do with

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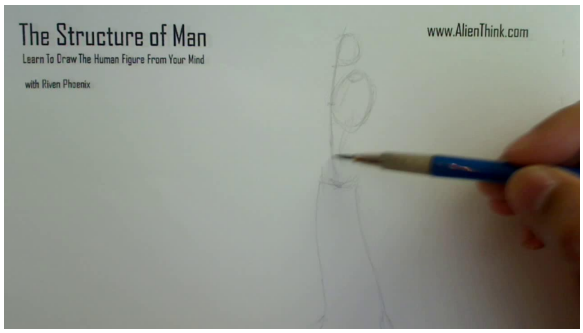
37		this concept here, I know that the naval is going to be here so here I'm just going
38		to put down this structure here for the chest cavity, you know, here I know that the
39		spine is going to go here and this is basically you don't we don't have to follow this whole
40		gesture system just because we put the lines down doesn't mean you have to follow them, right?

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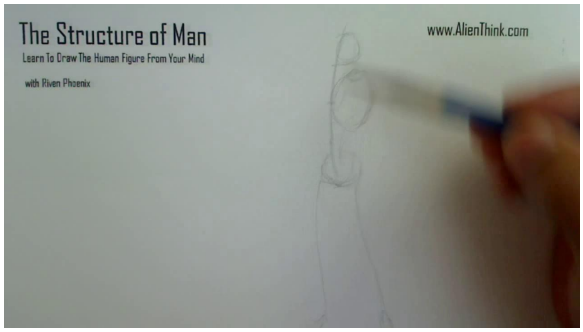
41		So here we'll just put down this circle over here to say that that's where this is going
42		to be, right?
43		So again we understand the negative space and this is what causes the chest to protrude
44		out and here we can simply say that okay well for the hand here let's put the hand over

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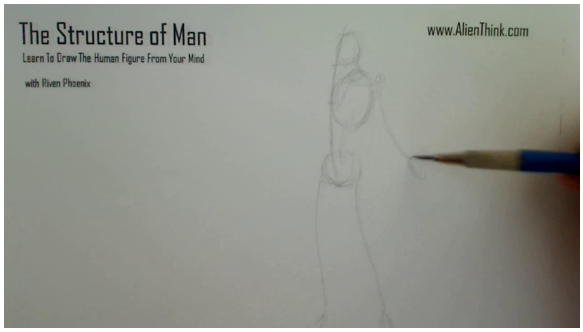
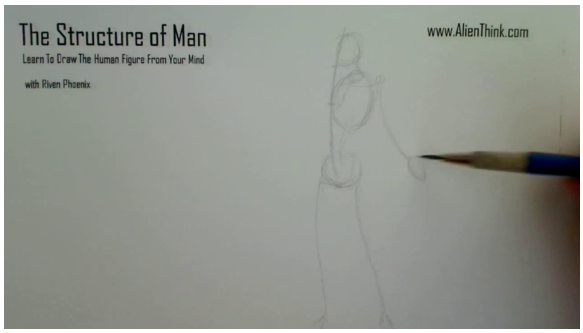
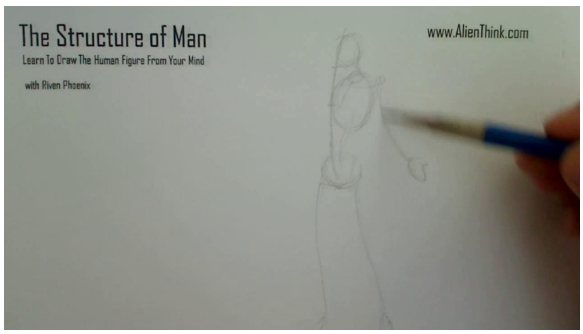
45		here mean that we can just swing it by here, right?
46		So you have to basically eyeball this as to where you want it to go.
47		So basically let the thumb would be here like this, right?
48		And this will help us understand the humor's bones.

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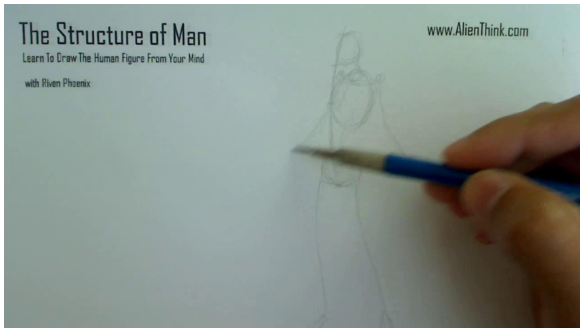
49		So here once we have this we know how the clavicle is going to go over here, right?
50		We can do something like this and then just basically put another hand out this way.
51		So this is like the most basic sense of the gesture system as to how it's going to work,
52		right?

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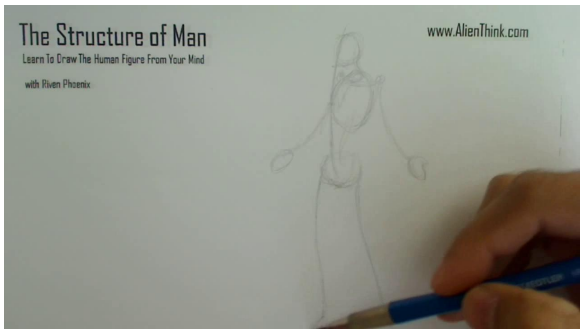
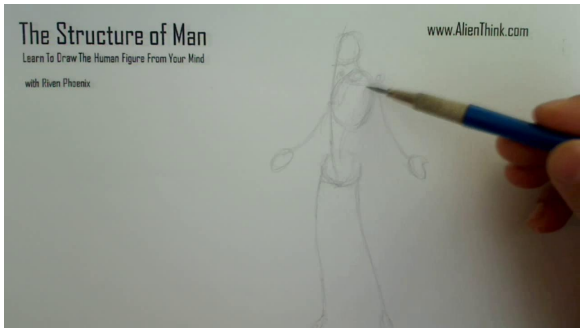
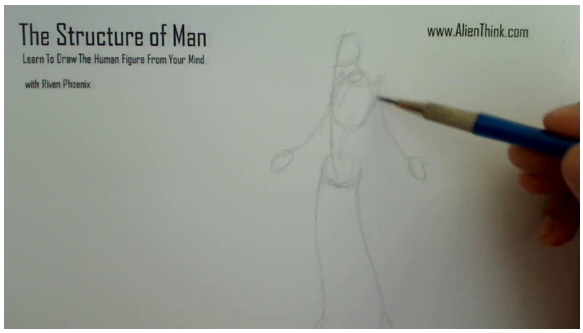
53		So in the end product is going to be that we obviously when we have understood the muscles
54		we're going to start to turn everything into just basic shapes and then all we have to
55		do is just understand how the muscles go, right?
56		So this toolkit is going to play that very important role as to how things are going

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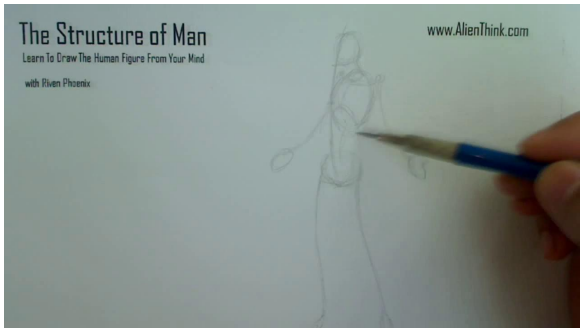
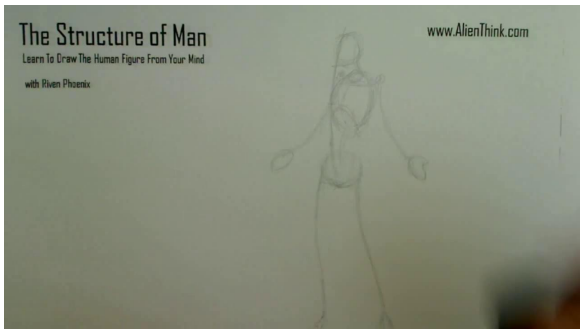
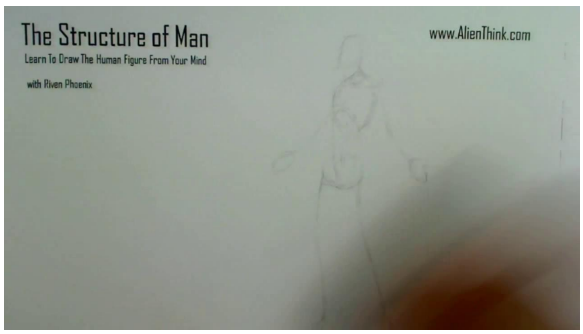
57		to work out for us, right?
58		So once we have like a system like this, right?
59		We know what we have to do just erase all these lines over here and just start lightly
60		erasing this stuff and now going through that second process is now start to just get

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61		some of the basic shapes down, right?
62		We don't have to get it lost into any details.
63		This is like a second process.
64		So here let's say I'm going to turn this a little more into a basic shape that I would

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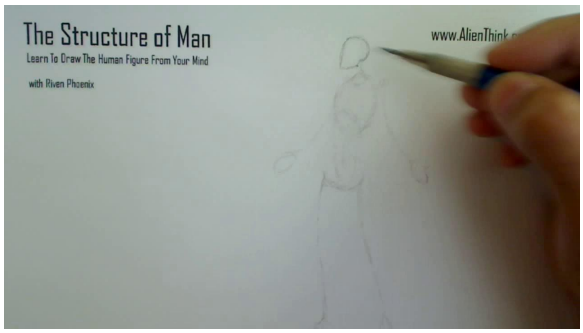
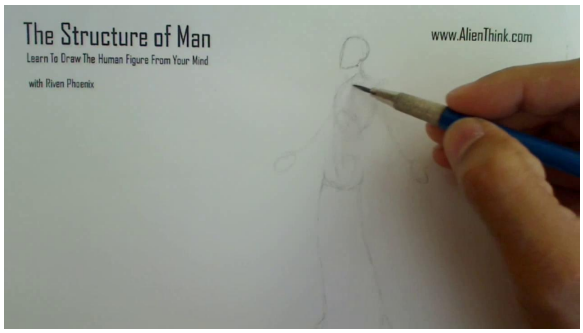
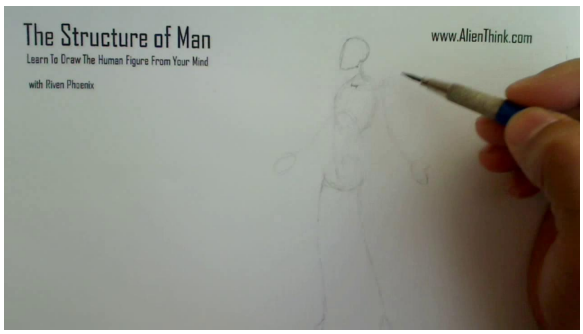
65		like the skull to go.
66		This is how the spine is going to be.
67		We already know that we're going to get the space here right here, right?
68		The space here is going to be for the chest cavity and then we're just going to make

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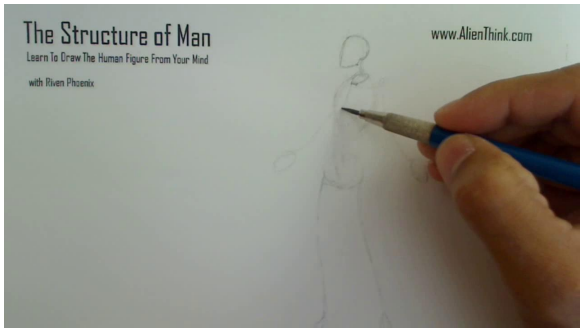
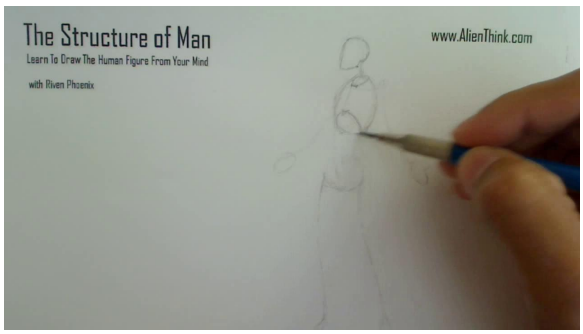
69		this into a circle over here again.
70		You want to first feel out how do you want this whole system to work, right?
71		And know that this is going to be curved more towards in here for the chest cavity, right?
72		Think of all the ideas in these 3D forms and you're going to get the spine over here,

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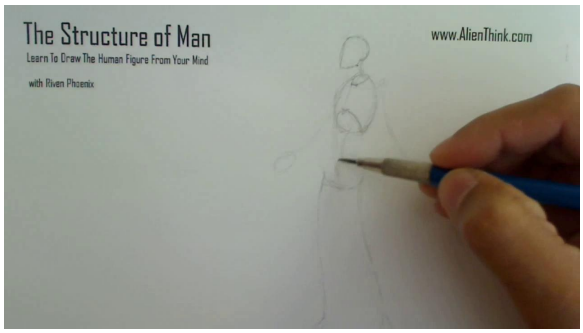
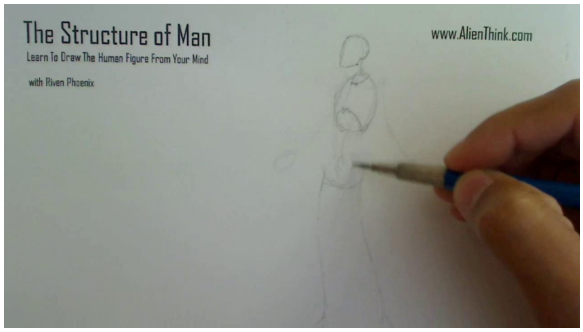
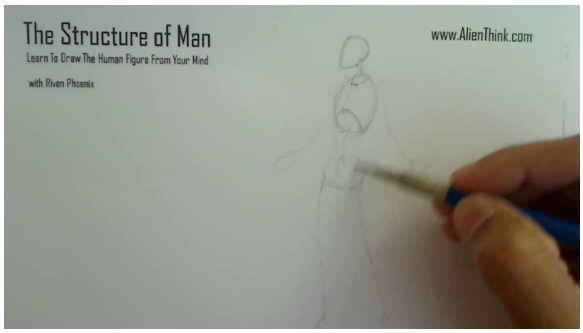
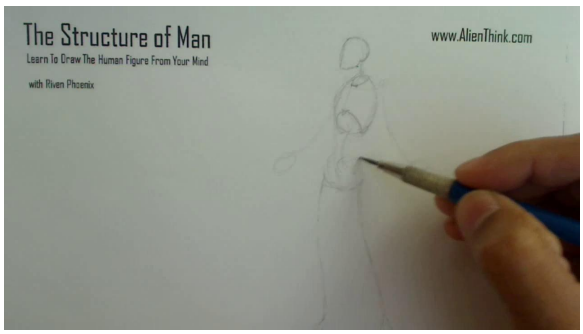
73		right?
74		It's going to connect over here like this.
75		So when we come to the idea for the pelvis, we just need to look like look at the volume,
76		right?

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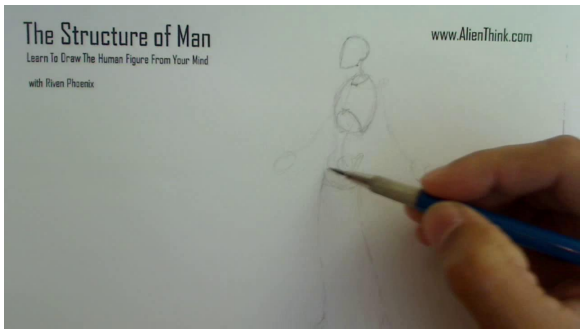
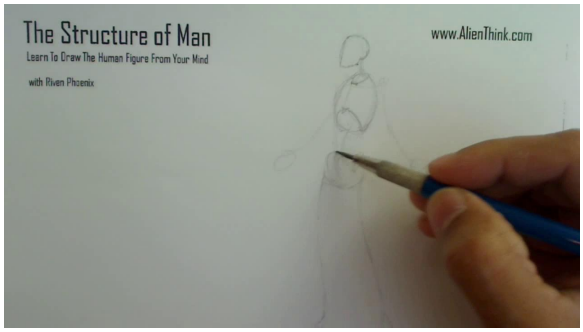
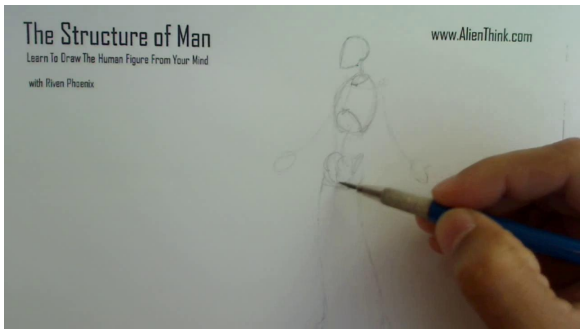
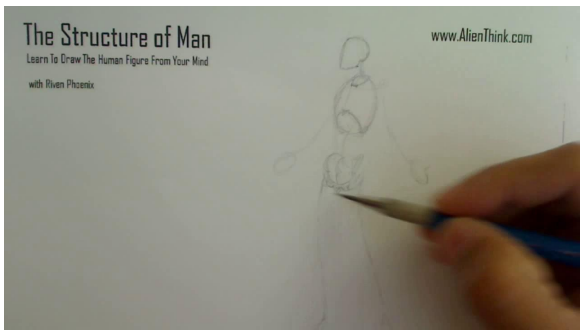
77		What is the volume going to be all this?
78		Maybe the size of this and it can just be put down very easily like this as a very basic
79		concept to its design, right?
80		So notice that we don't just because we put the gesture line since and it doesn't mean

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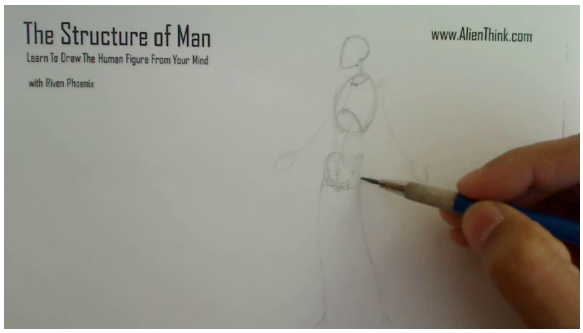
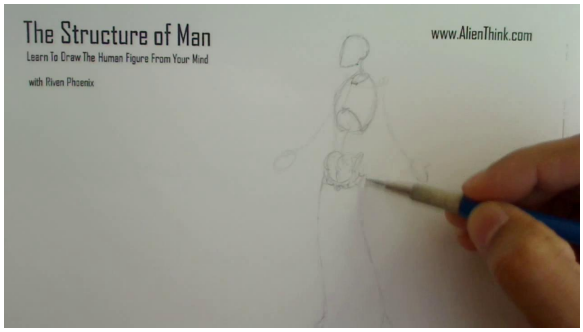
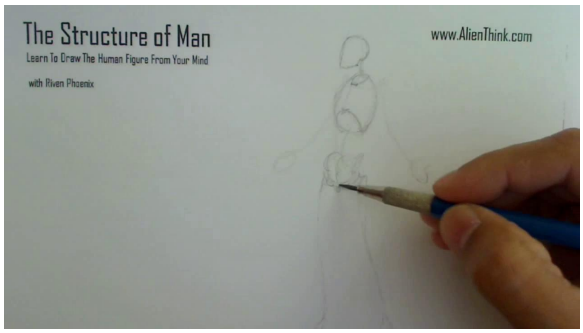
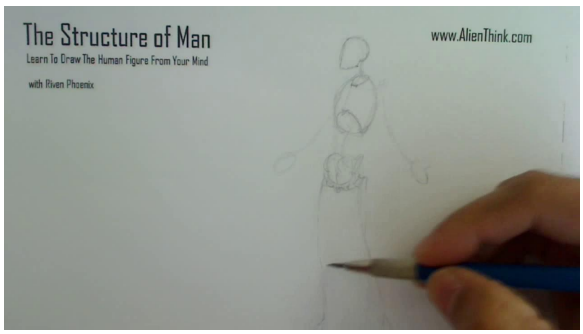
81		we have to follow them, right?
82		So once we get this, we can just feel our way out and we know that over here in this
83		design here, right?
84		We're going to get that line here for the knee area.

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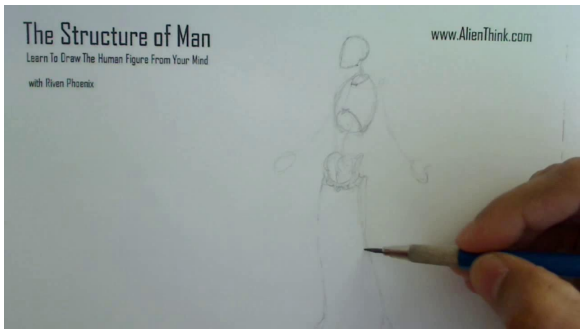
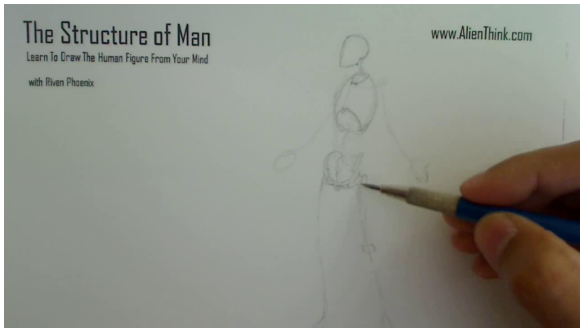
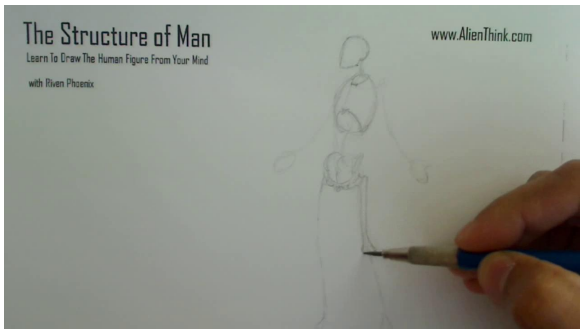
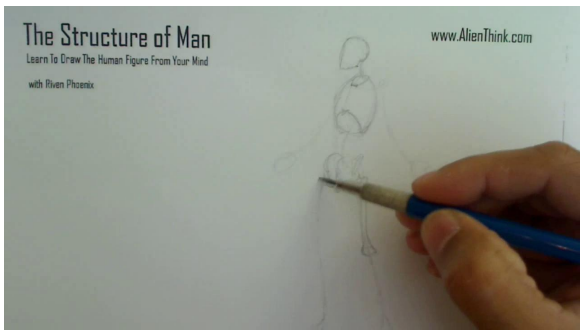
85		So we're going to have to be above that so we can pretty much just wingle away through
86		this and say that I want the femur to be kind of like this, right?
87		I'm just we're just feeling away through it.
88		You know, over here it's going to be the same thing.

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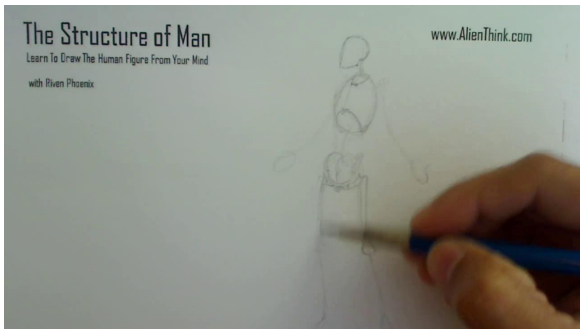
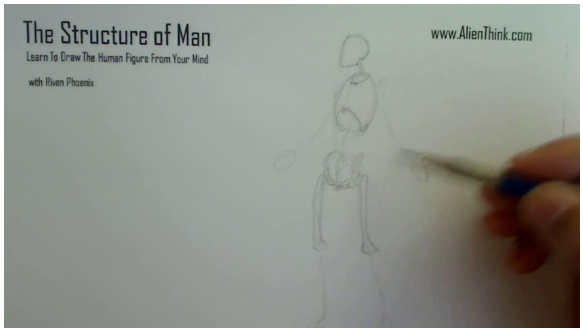
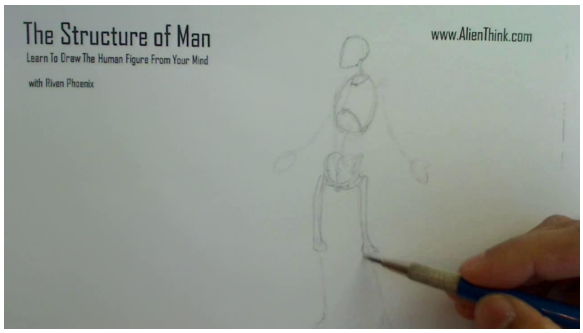
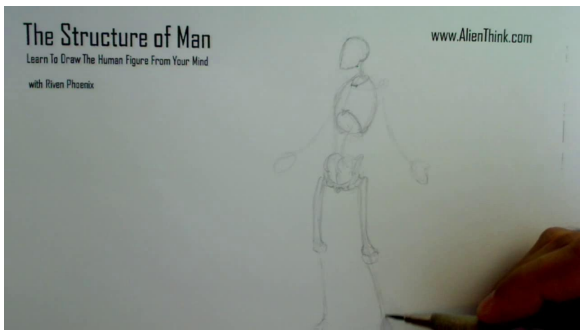
89		You can adjust anything later when you go through that process, right?
90		Just like this.
91		And then over here we know we're just going to sketch this out here, the tibia.
92		It's going to be like this over here and then over here you're going to get the fibula

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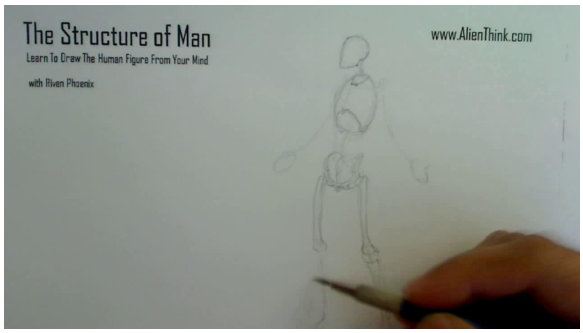
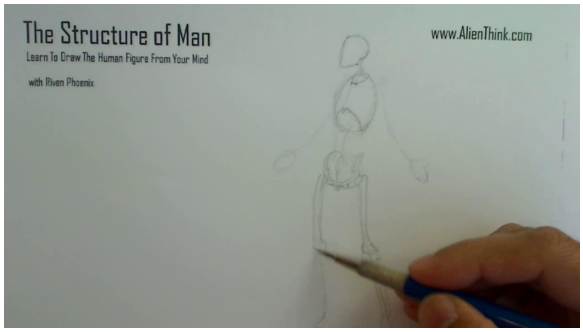
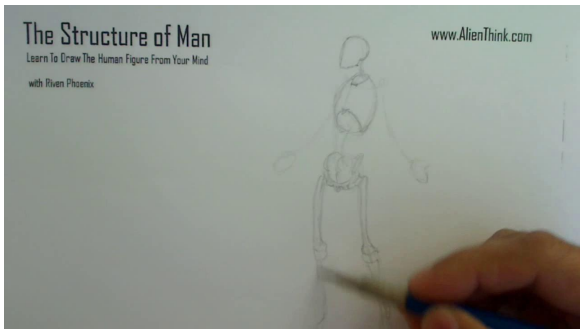
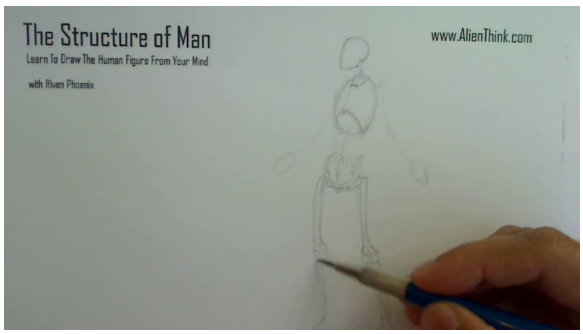
93		over here.
94		And again over here when we draw this out, this is going to be a little bit going in that
95		direction.
96		So when we had understood that when we draw the tibia, we're just going to go here and

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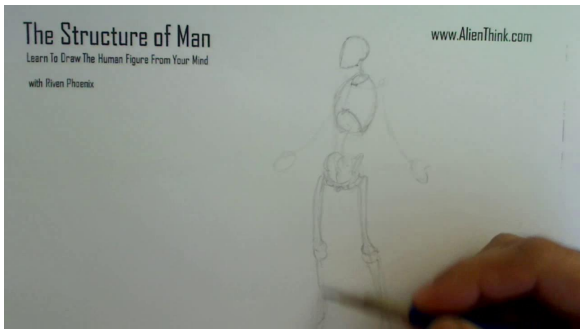
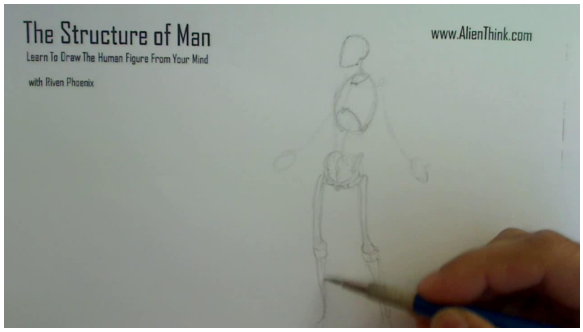
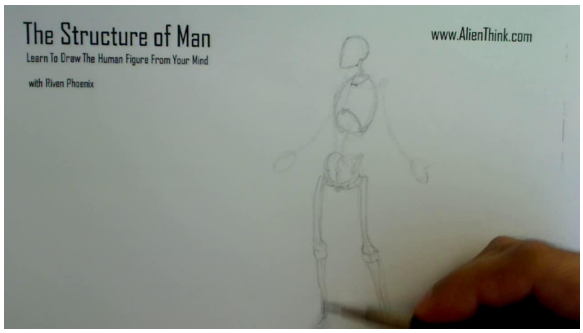
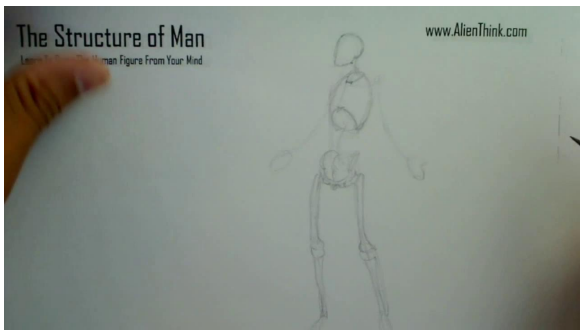
97		we're going to go in a little bit, right?
98		It's going to have that nice shape over here and then on the other side, you could show
99		a little bit of the fibula over there.
100		So here I'm just going to move this up a little bit here.

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101		So when it comes to the foot, it's going to be very easy.
102		Just think about how it was created using that box shape, right?
103		How was the initial design done?
104		Once you have this, you can just say, okay, I know that this is the outer part here.

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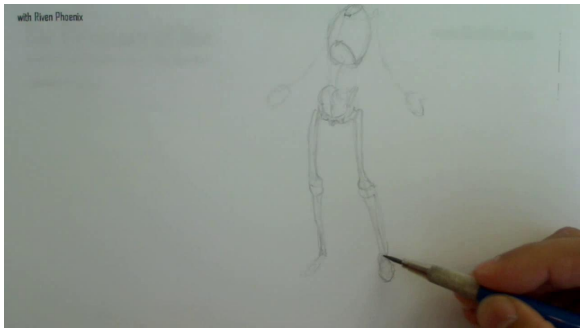
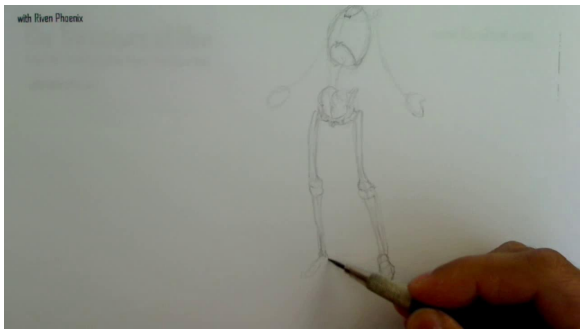
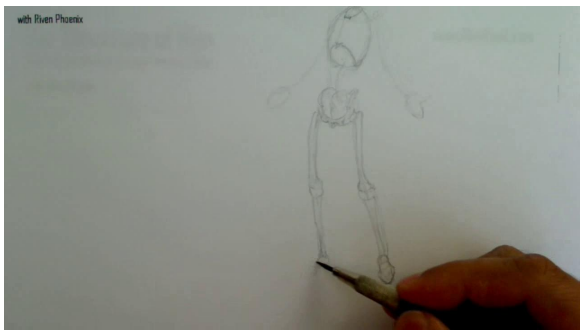
105		This is where the toe is going to be.
106		And basically I'm going to get that very simple shoe design over here.
107		Same thing over here.
108		I can just draw out this simple box shape over here and make it curve in.

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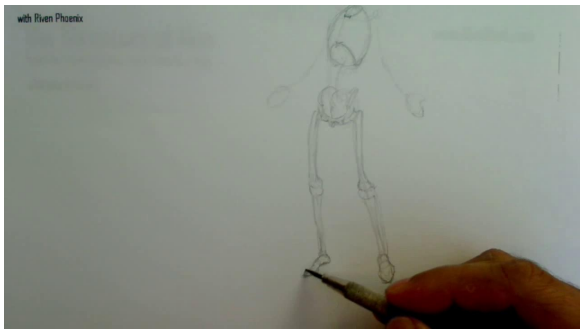
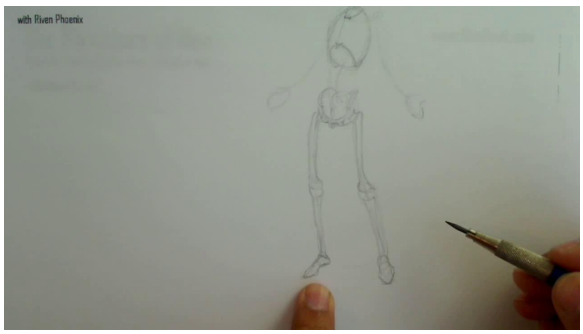
109		This way, note that there's going to be heel over here.
110		It's going to be an arch over here.
111		And then it's just going to go in that direction, right?
112		You just have to get the form in there.

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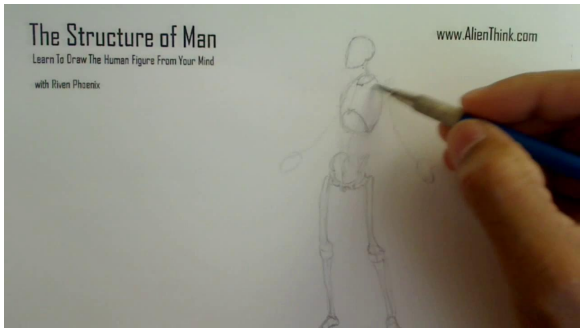
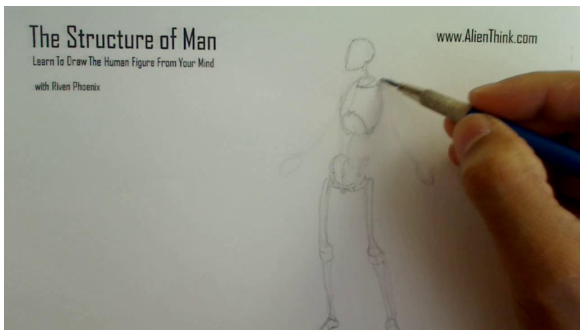
113		And we can enlarge this if we want to later on.
114		So once we have this, we know that the clavicle we know is going to go up here, then it has
115		to bend backwards.
116		Over there, you're going to get the scapula over here.

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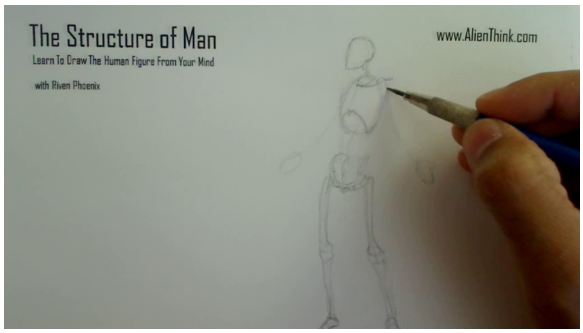
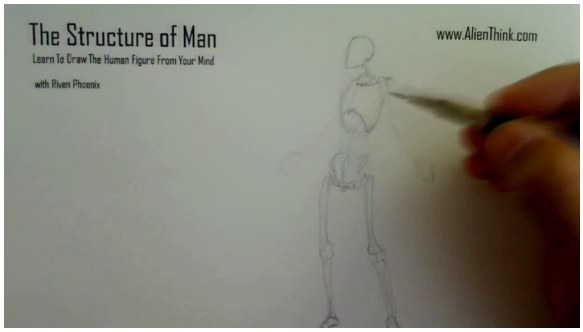
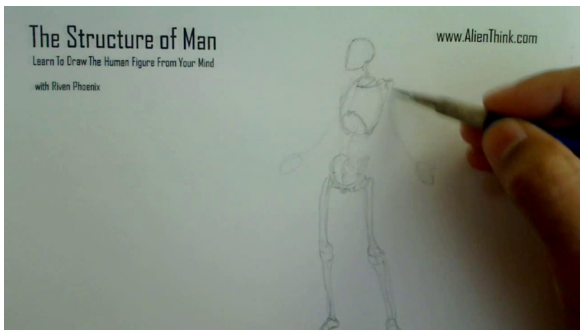
117		Basically, it's just going to go this way, then you're going to get the humerus bone.
118		So this is going to be flipped in the formula.
119		It's just referring to your formula.
120		This is going to be very easy.

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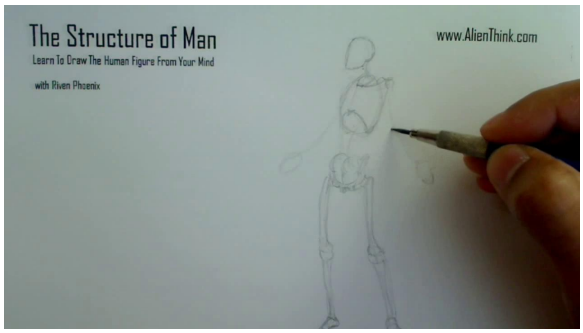
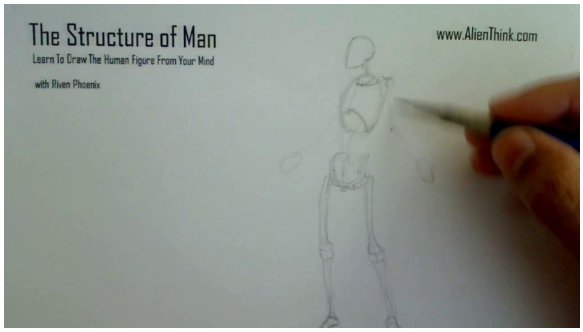
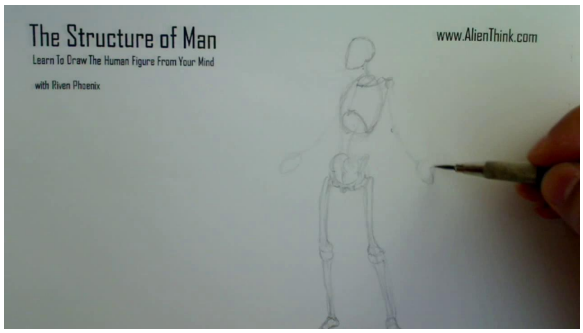
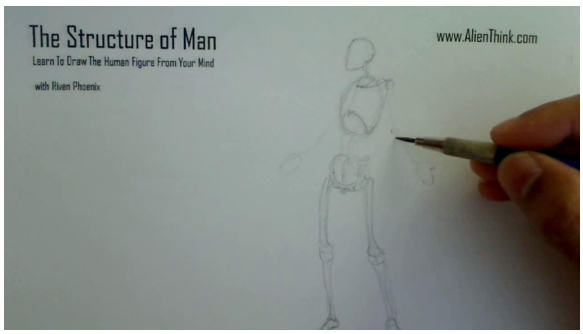
121		We know that we're going to get, right?
122		So before drawing this out, what's going to happen is you got to pay attention to where
123		the thumb is, right?
124		We will look at this part here in the next lesson.

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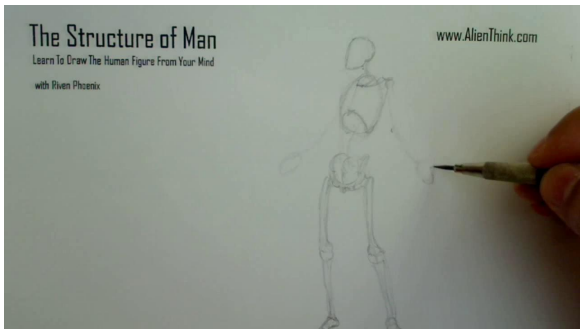
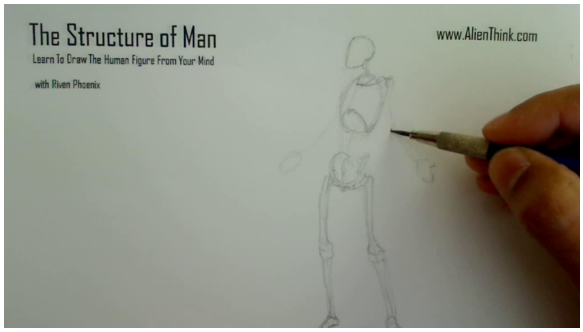
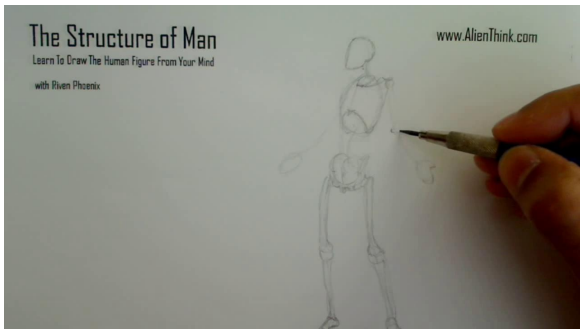
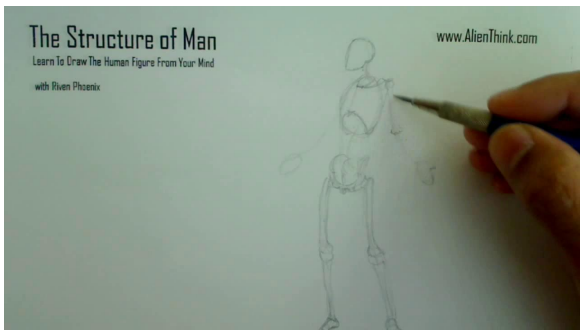
125		But what's important to know is if this is the thumb here, obviously, I'm going to get
126		that funny bone over here, right?
127		So here, I'm just going to put like a basic structure here.
128		And then I know that on this side here, I'm going to get like a nudge over here, and

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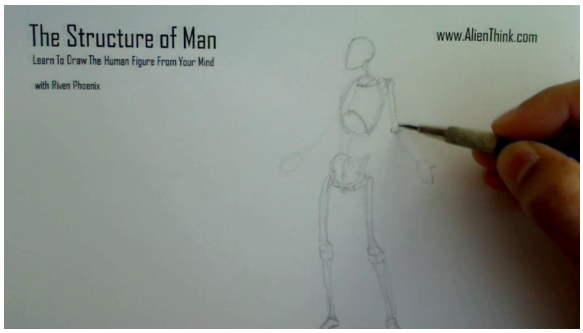
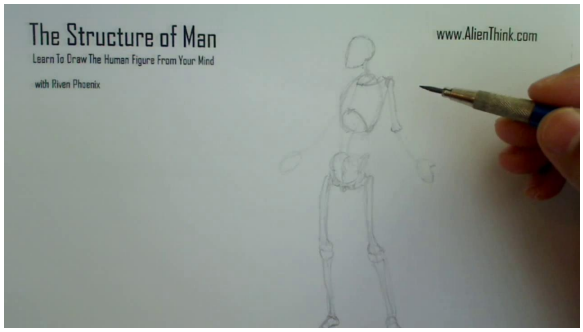
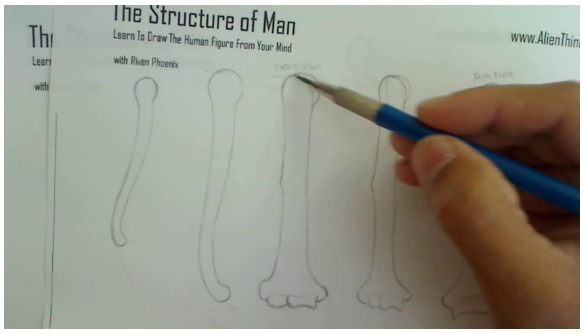
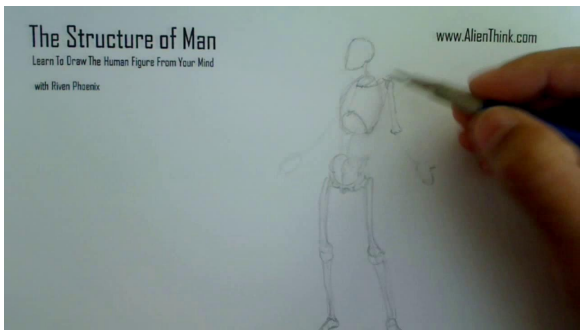
129		it's going to be like this, right, on this end.
130		So if you refer back to your formulas, you can see that when it's on the right where
131		this part is, the nudge is here, right?
132		So if it's this part here, then the nudge is going to be here, right?

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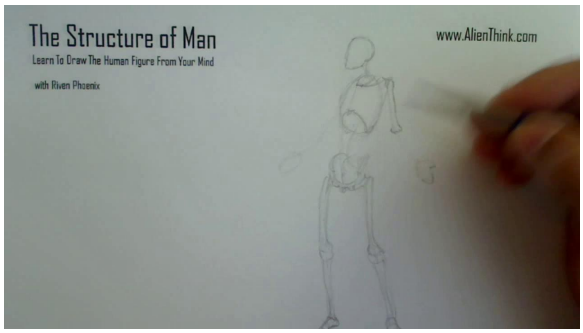
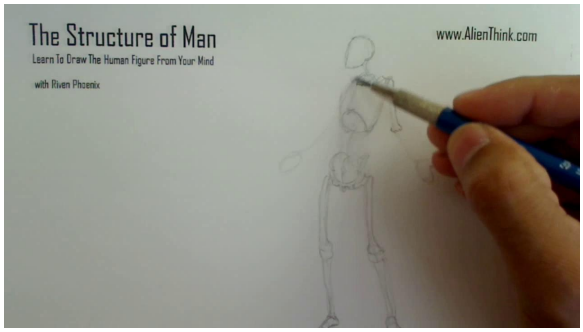
133		We just need to get the basic form down.
134		So here, we're just going to now put the clavicle on this end, and then you're going to get
135		your scapula that's over there.
136		And then we just need to fuzz it in here, really.

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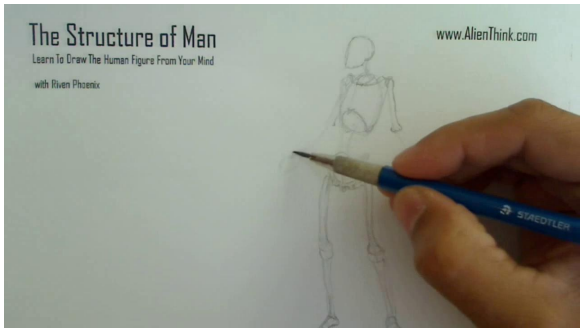
137		And then here, you're going to get that bone structure again, that funny bone over here,
138		because I'm just making the thumb like this, let's say, okay, it's going to be this way.
139		So I'm going to get like the funny bone here, just need to feel my way through this, and
140		do that bone structure going in this way, okay?

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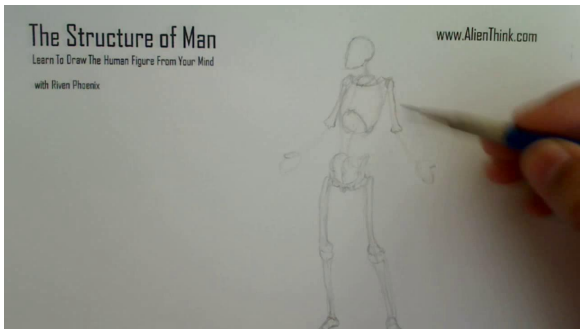
141		So once this is done, here we just need to put the spine down, going in this direction,
142		right?
143		Keep everything fluid.
144		But you can see how we can make very fluid, organic-looking skeleton structure.

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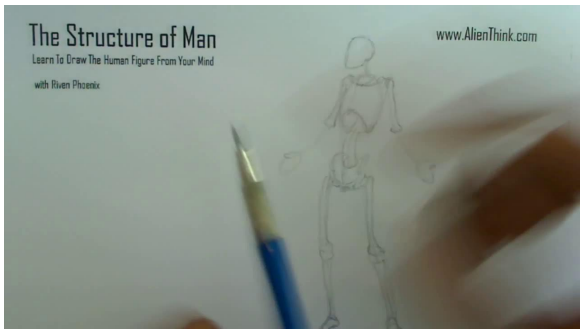
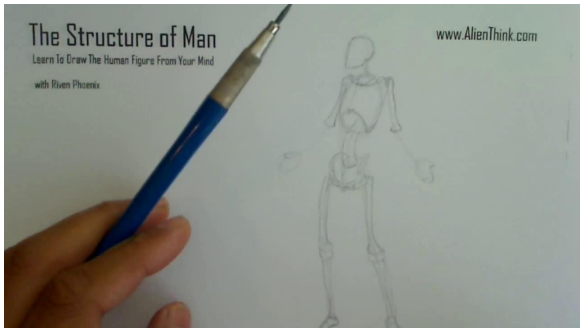
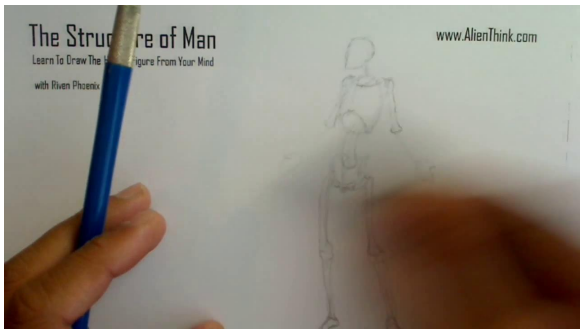
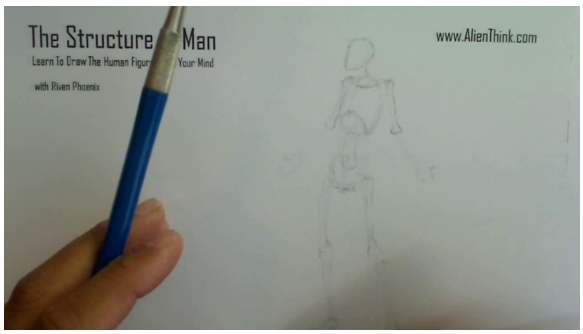
145		So obviously once this is done, right, it doesn't matter what kind of pose it is, now all
146		you have to think about is you can do different type of poses in this ending up way, and then
147		just figure out the rest, right, go through that drawing process.
148		So once this drawing process is done, all we have to do is now come back in and add more

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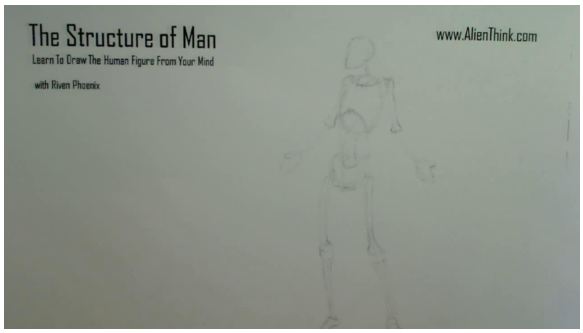
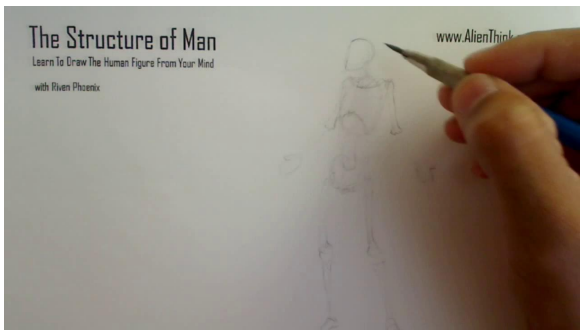
149		detail, and this is going to be very easy.
150		So here we're going to put start to now.
151		So this is the third drawing process, right?
152		I could have four and five, depending on how realistic I want to do.

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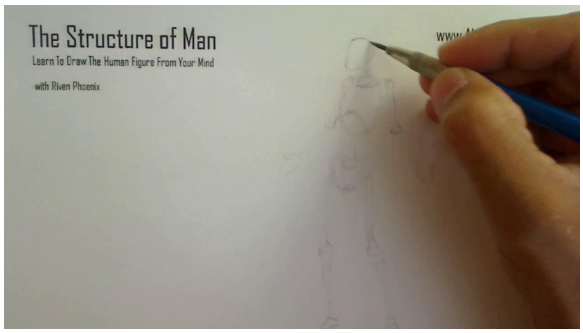
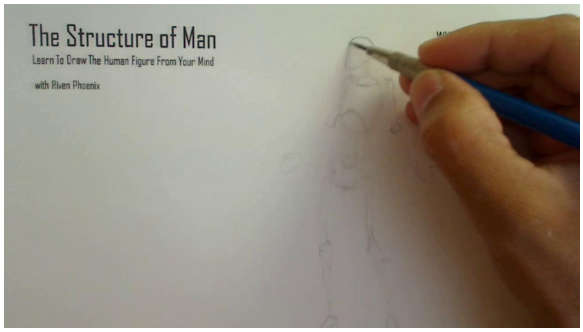
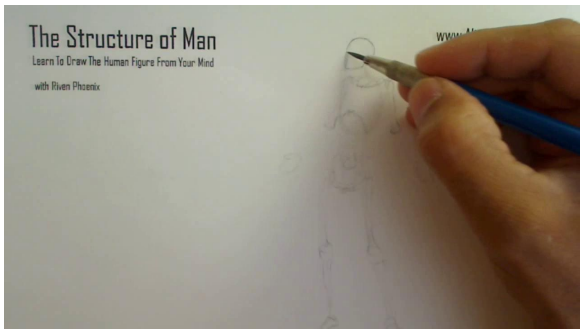
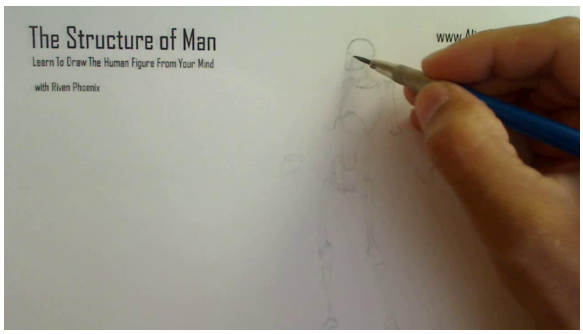
153		So here I just want to do the style of conceptual drawing, right?
154		So even the style of conceptual drawing requires a certain style of a drawing process, right?
155		If I want to make something realistic, I would have done this another way.
156		So here I know the middle, here's the brow, we can just assume we don't even have to

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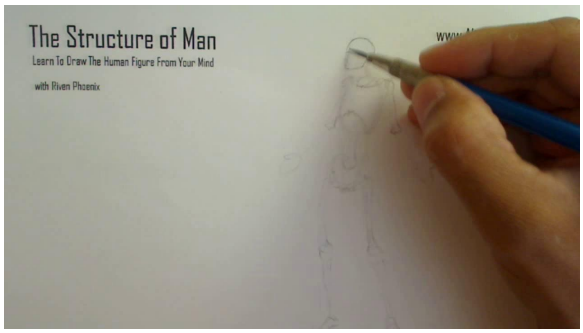
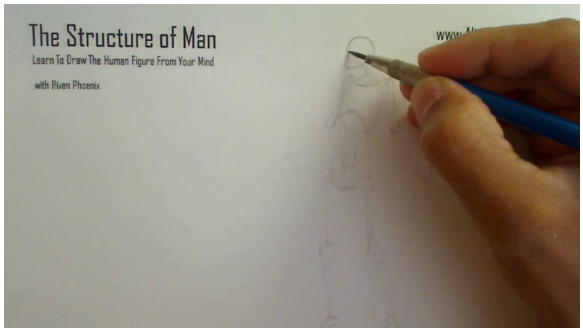
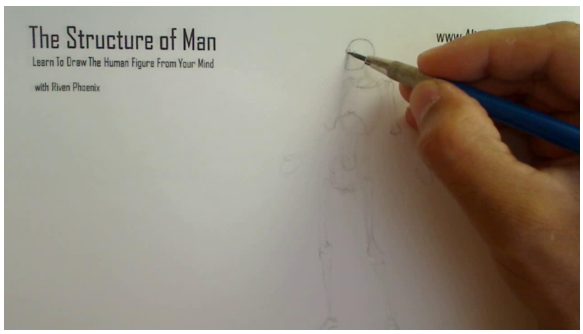
157		measure, we're going to assume that it's going to be there.
158		We do the nose, we know it's going to go in over here, we're going to get roughly
159		the eyeball, the eye socket here, and on the other side it's going to go in a little
160		bit.

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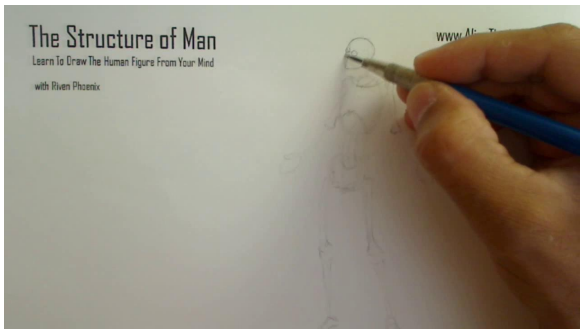
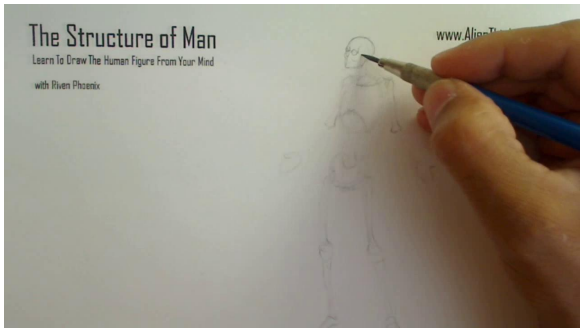
161		Obviously, you're going to get the area for the chin, and you're going to get this thing
162		to go here, sorry, the cheekbone, you're going to get the cheekbone over here, you're
163		going to get something like this over here, and then over here you're going to get the
164		mouthpiece, right?

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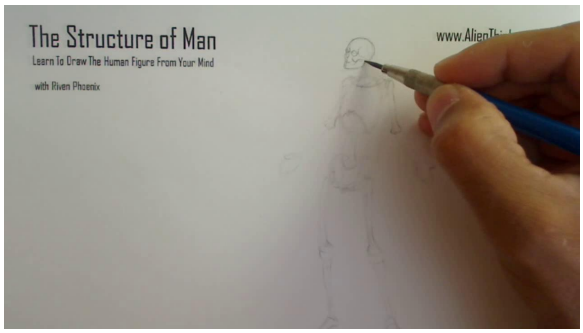
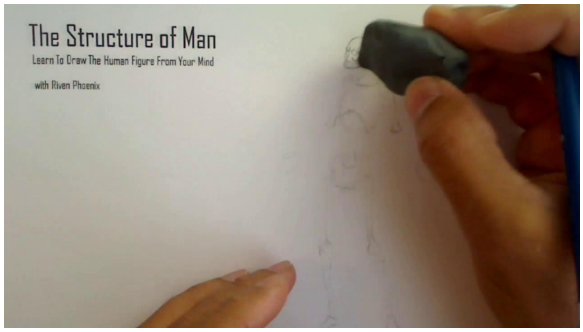
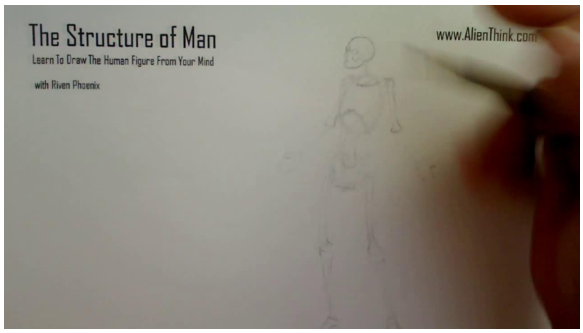
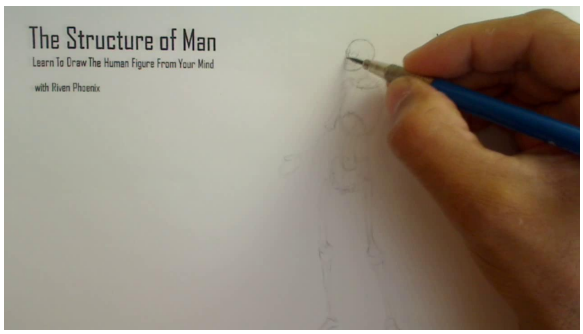
165		So once this is down over here, we can add more details to this, right?
166		I mean, this is like going now to the fourth drawing process, right?
167		It has to go through a manifestation process, especially when you're doing a lot of detail
168		stuff, right?

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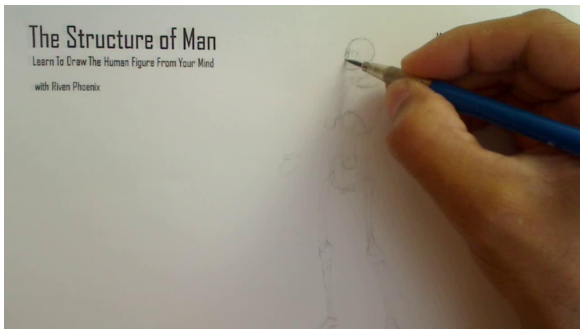
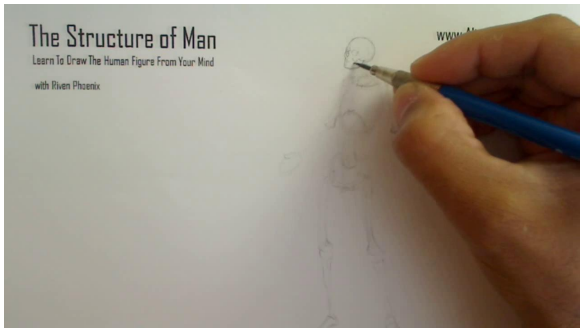
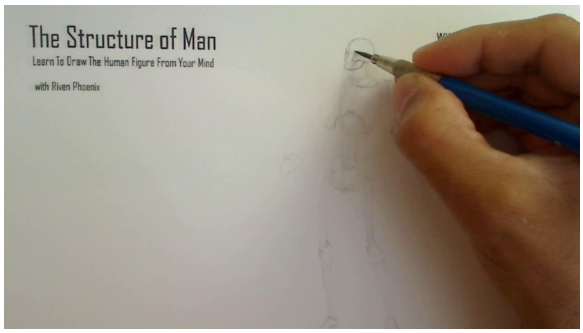
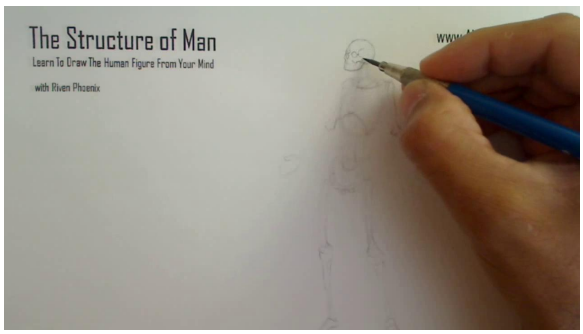
169		It is only through drawing, let's say if we drew this skull, sorry, this entire skeleton
170		structure, in a thousand different poses, right?
171		Our drawing process will compress, right?
172		We only would need maybe one or even two drawing processes to do that, and that's something

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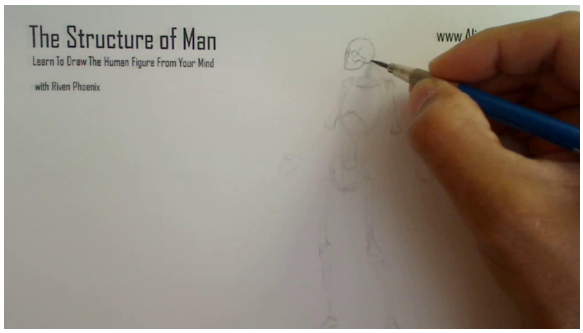
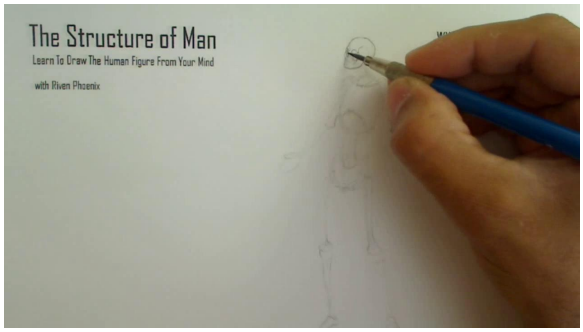
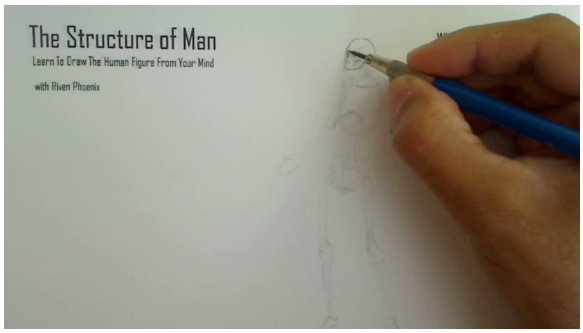
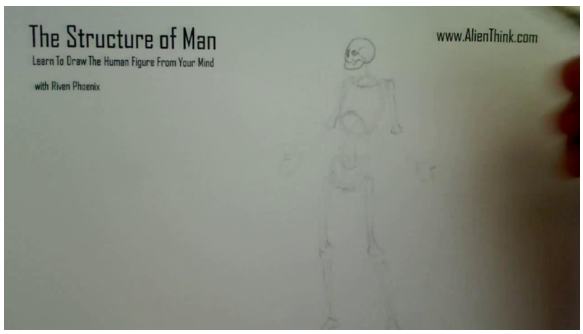
173		you'll notice if you've been through conventions, you'll see that artists who have been drawing
174		for years and years and years, especially in the world of comic book art, they can pull
175		off the entire figure at one shot, and that's because they have a memory bank of that pose,
176		right?

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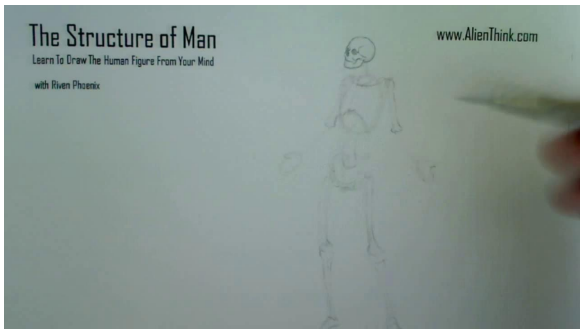
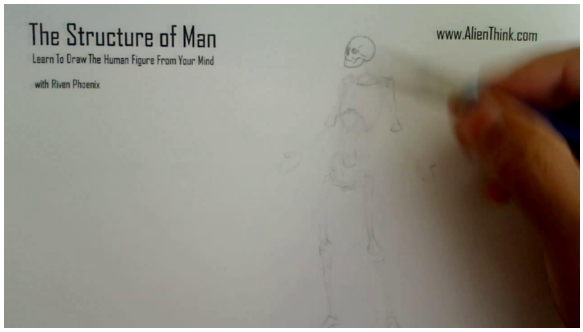
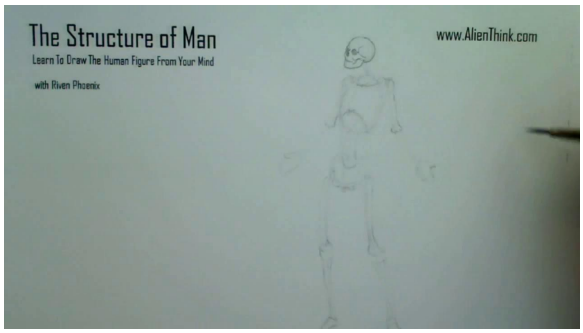
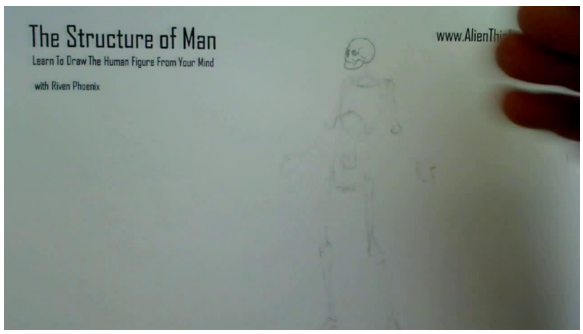
177		They've drawn it that many times for them to be able to do that, right?
178		There's absolutely no way that you can draw a character completely from scratch in all
179		different angles, right?
180		You have to have experience through it, but because of the way we learn it here, regardless

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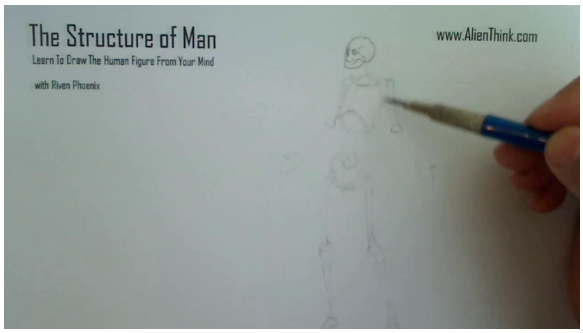
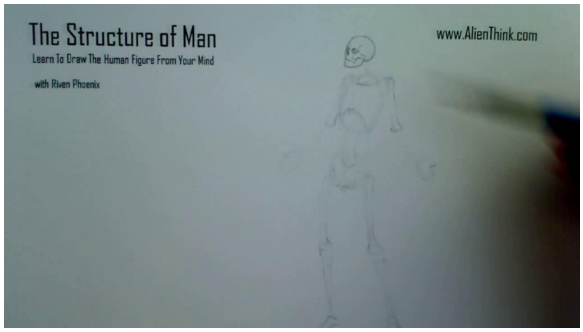
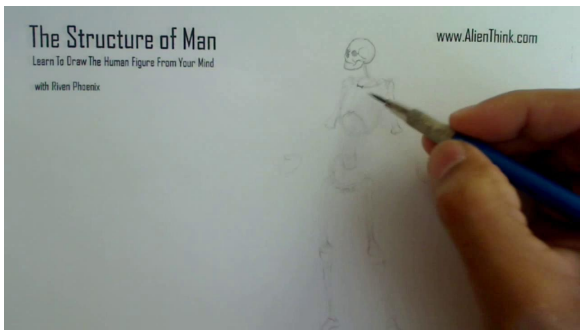
181		of what pose it is, in our case, it's going to be always true because regardless of what
182		pose it is, we will always be able to make it, right?
183		Because this invention is sitting inside the mind, that is the most strongest point.
184		I can make about all this hard work that you're putting in that you can reproduce this regardless,

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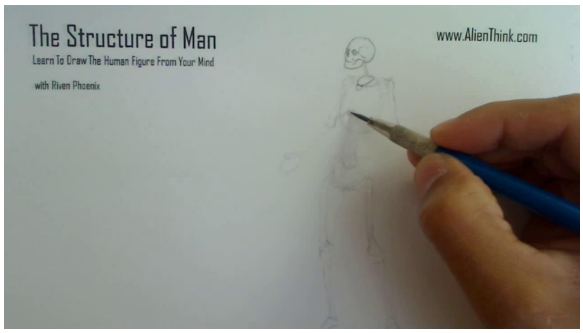
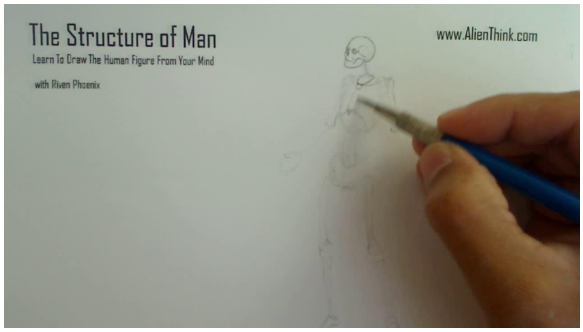
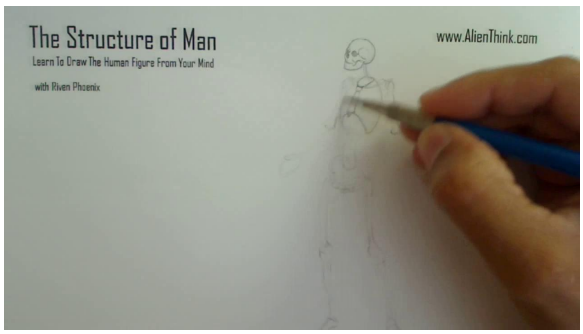
185		right?
186		With experience or without experience, we will always get a successful drawing.
187		Okay, so here I'm just going to draw the finish of the chest over here.
188		Now notice that when it came to the chest, we're just forming it in that 3D in the mind

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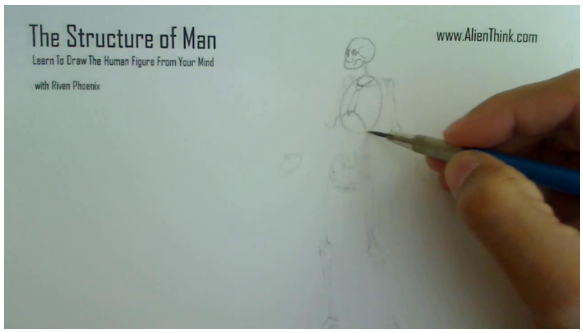
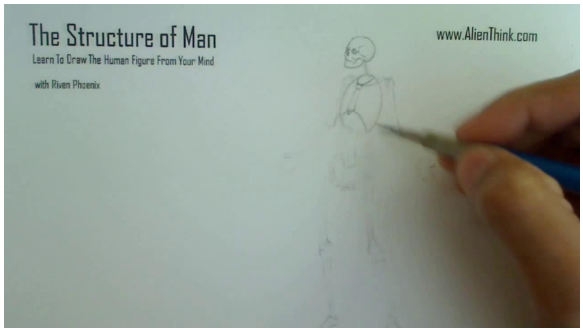
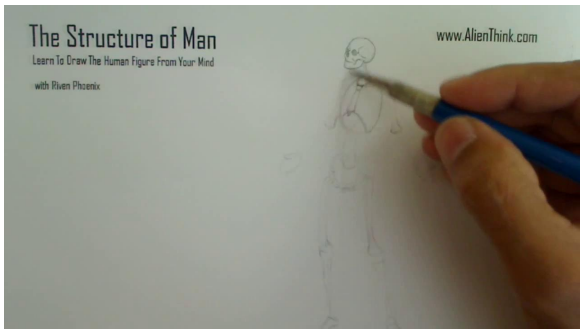
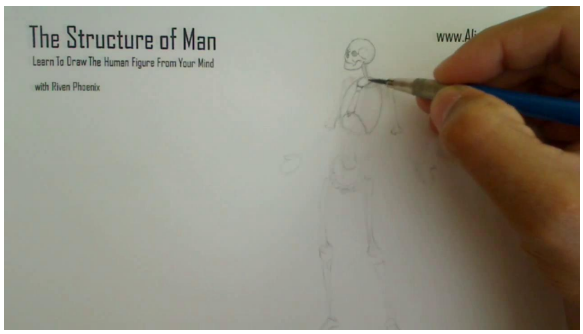
189		here, right?
190		We didn't use any formulas to do that.
191		We know that the negative space sits here and we know that this here, this neck is obviously
192		going to be on an angle over here, right?

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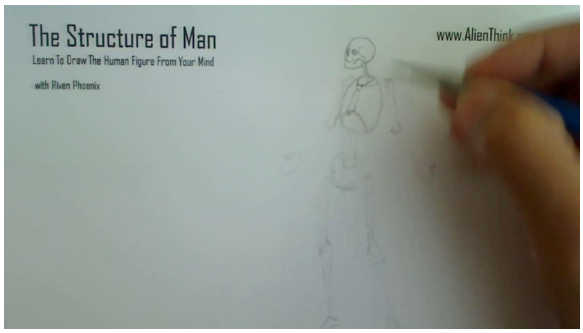
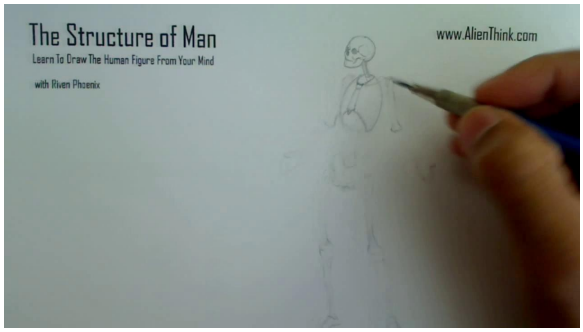
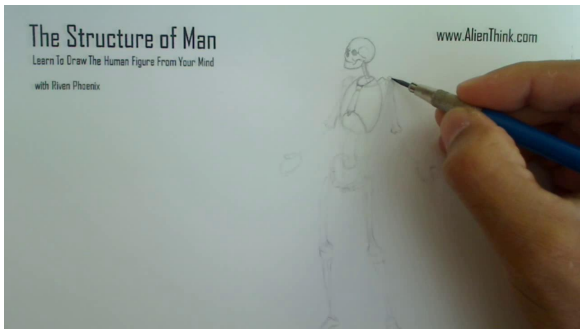
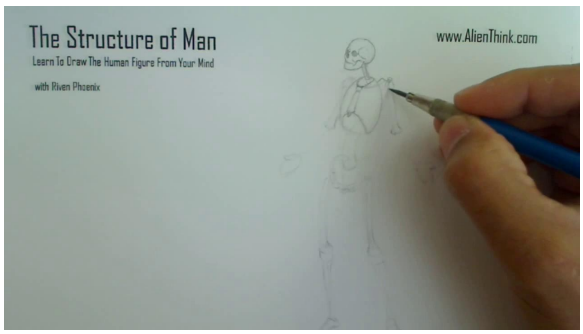
193		The spine is going inside.
194		Okay, so now here for the scapula, here I'm just going to come in here and here I'm just
195		going to draw that piece of bone, right?
196		Draw out all the details.

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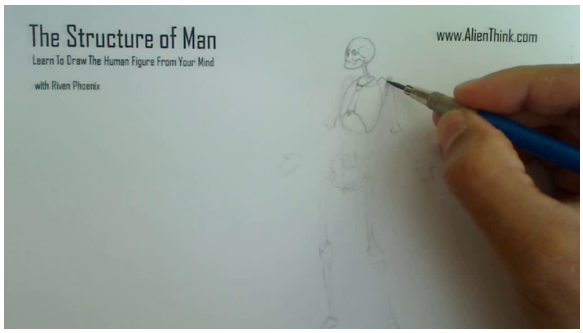
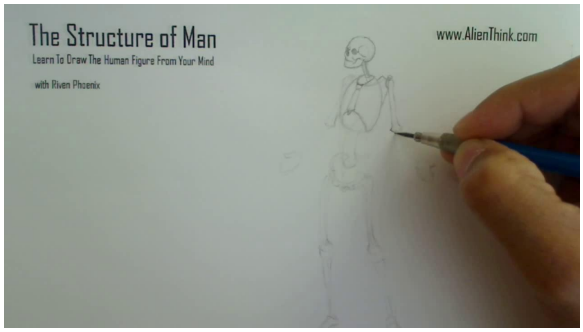
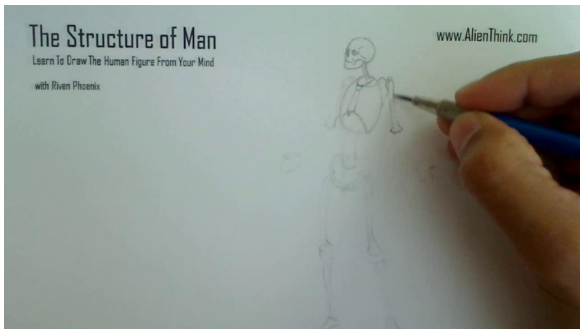
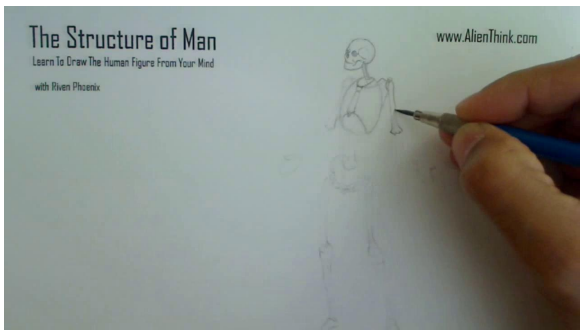
197		Okay, so once we get over here to this bone, I know that it's going to get this sharp
198		end over here and really this is just all flipped over here in the idea of the formulas,
199		right?
200		And here we can just draw that out and here we'll just put that gesture system back in

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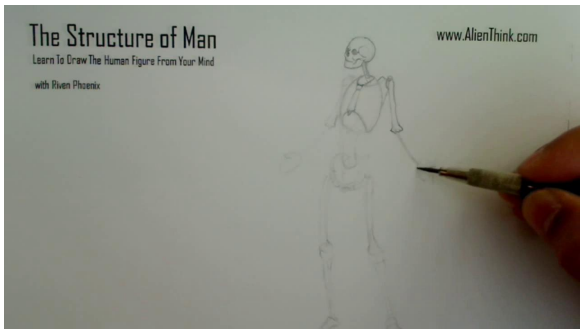
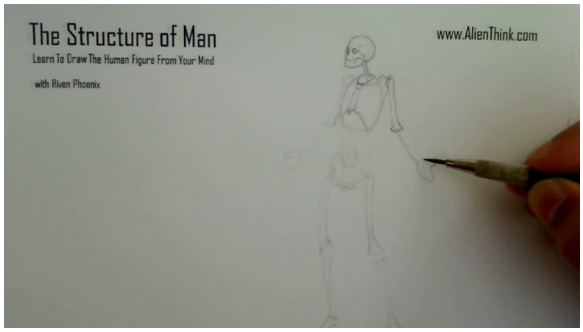
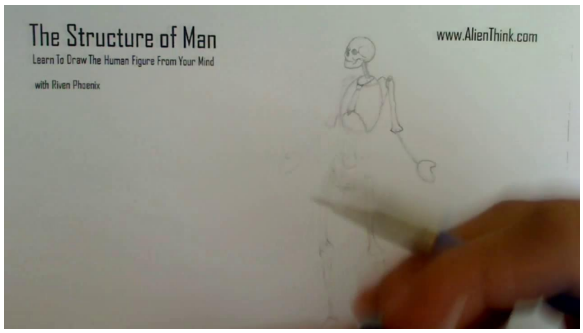
201		knowing that this is what we really just wanted the hand to be.
202		So we all just do like this very simple hand over there, right?
203		So now we can add the clavicle over here.
204		We know that it's going to go here and it needs to go up, back up, right?

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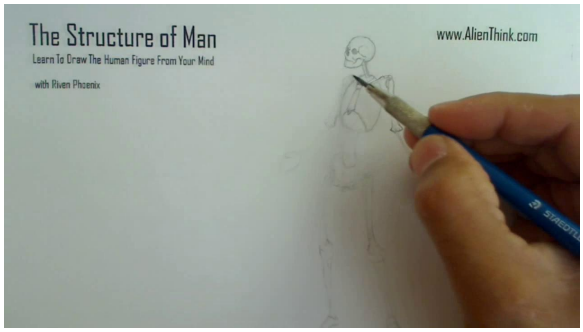
205		And know that there's a space here, okay?
206		And over here it's going to do the same thing.
207		The clavicle is just going to be over here and it's going to be in this very extreme
208		perspective, right?

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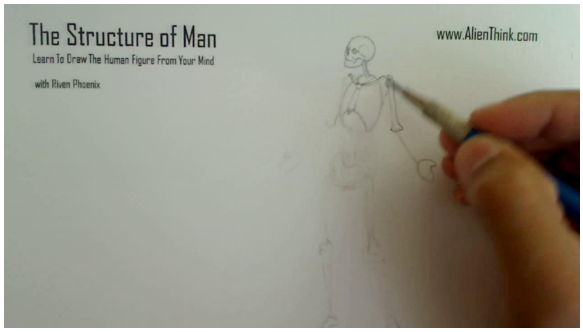
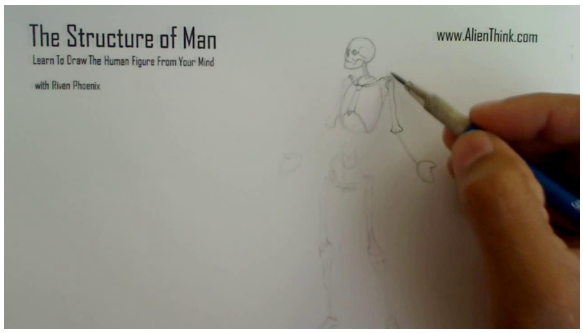
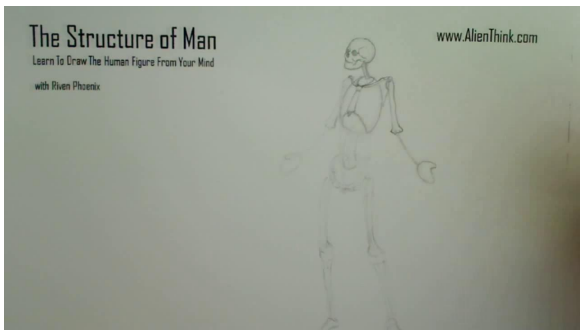
209		It's going back.
210		Right, the clavicle is that the back muscles are in front and the shoulders in the back.
211		It's important to understand this and it will matter to you when you start drawing the
212		figures out fully with all the muscles in just to understanding what's going on over

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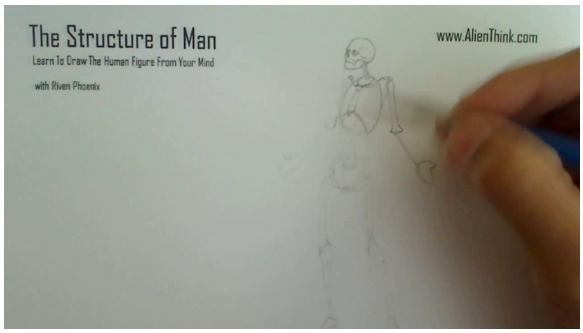
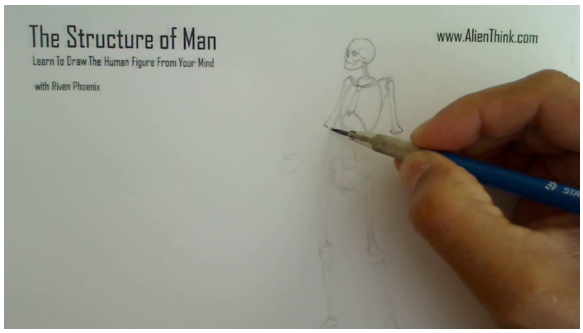
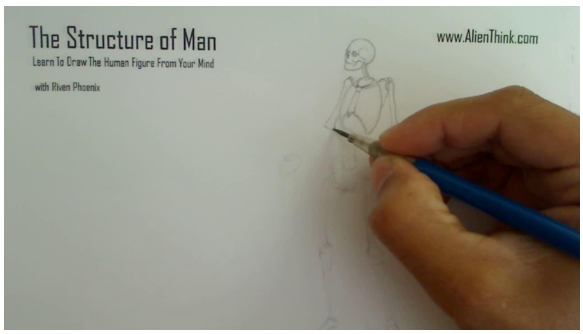
213		there.
214		And over here, just going to do this bone like this, right?
215		We're not doing this in perspective or anything, okay, so here I'm going to get that funny
216		bone over here.

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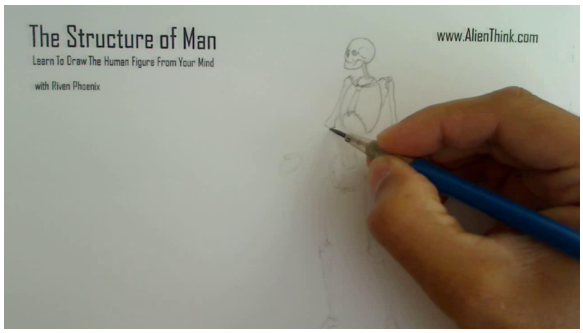
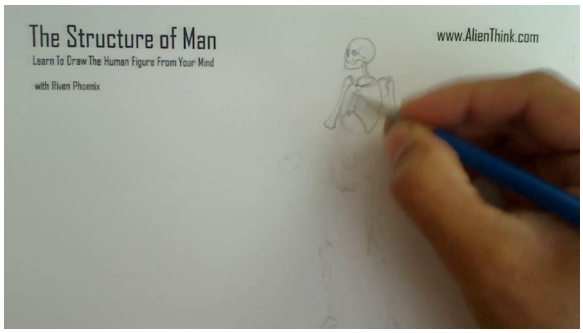
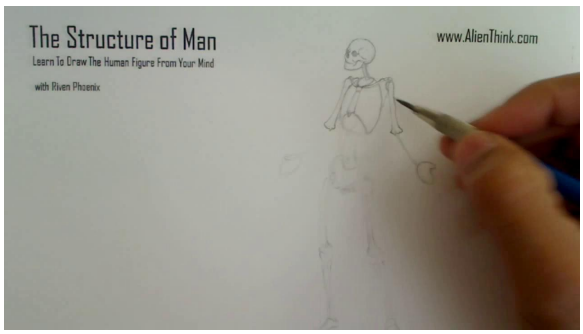
217		I'm going to get this, this and then over here like this.
218		And this is just going to go about its business in there and it'll just attach over there.
219		Right, again, the thing to know about this capulite is that it's not attached to the back.
220		So it can move backwards and forwards with the shoulder, okay?

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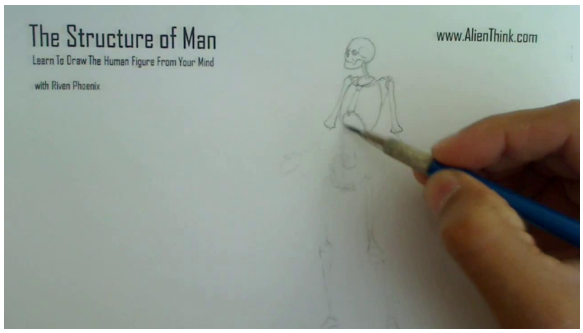
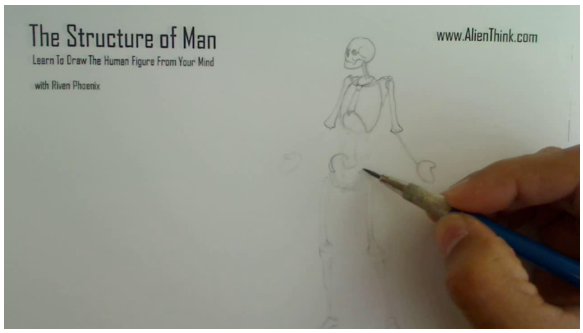
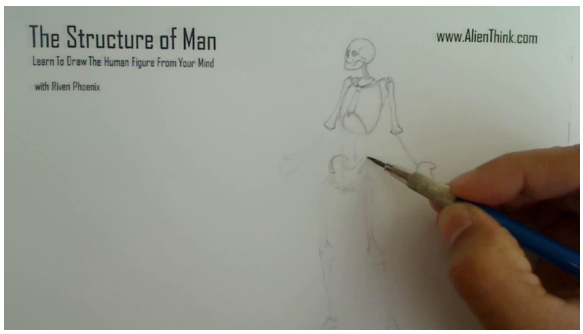
221		So once we have this, you can now think about the pelvis and really you want to, when
222		you're drawing at the pelvis, just get the volume, right?
223		That's all that's really going to matter here, right?
224		Just think about it in 3D, right?

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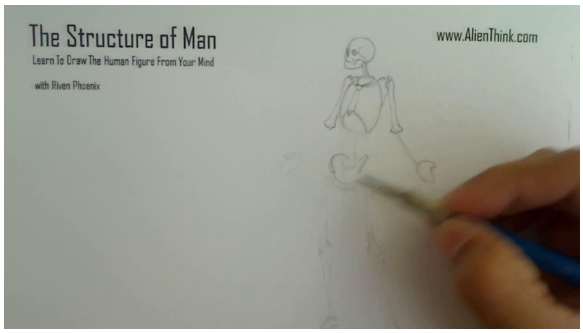
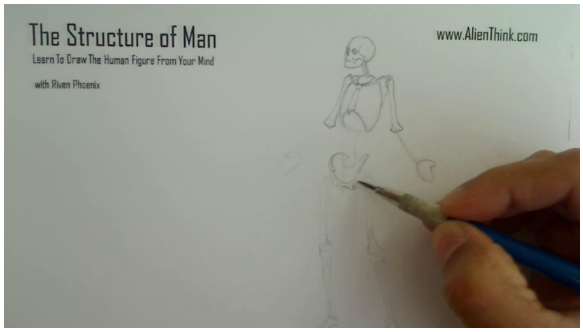
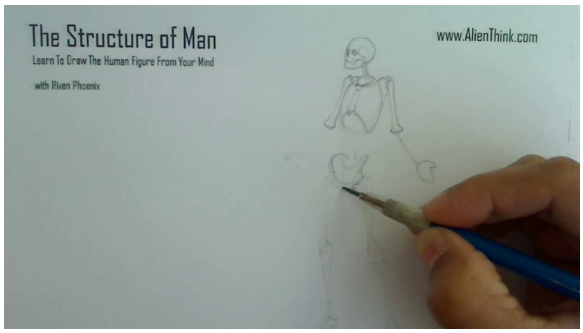
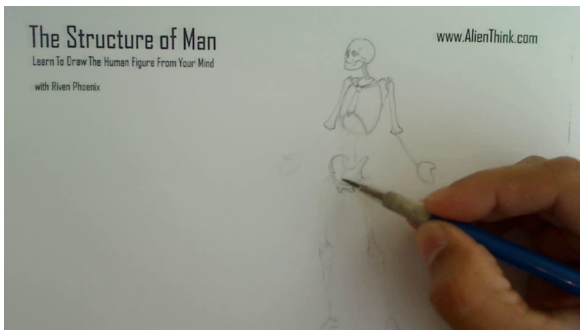
225		So here I'm just going to check to make sure that its size is basically then correctly.
226		And here it's going to be where the leg is just going to fit.
227		It's going to do the same thing here.
228		We know that this is just going on the other side, we're not really going to be able

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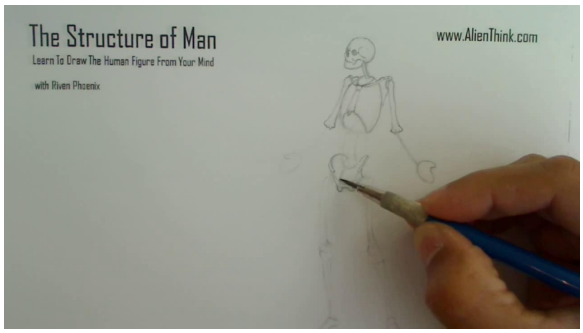
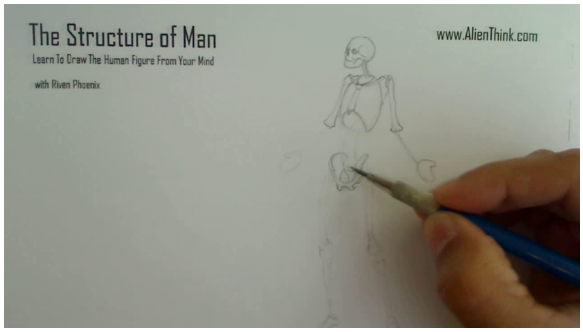
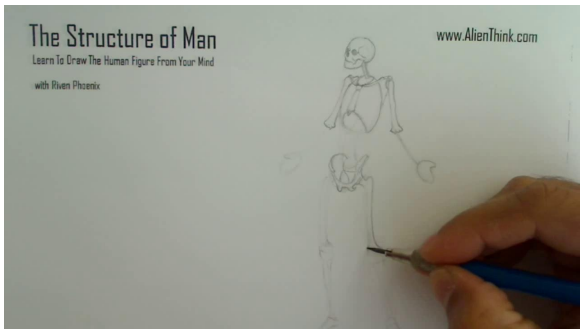
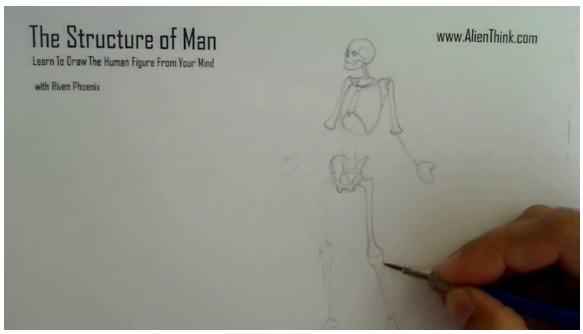
229		to see that part and you're going to get the sacrum over here, just like this.
230		And over here we're just going to now feel away through this, do the femur this way.
231		I'm like this and then the tibia, we get set that we're just going to make it like this
232		over here, like that, okay?

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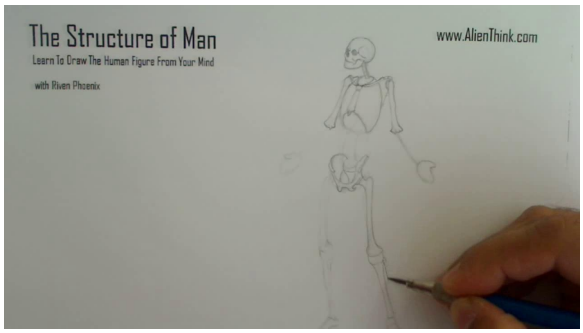
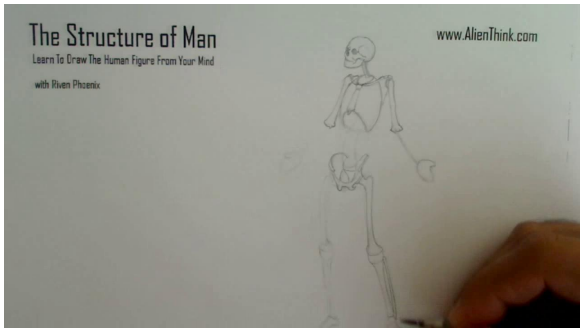
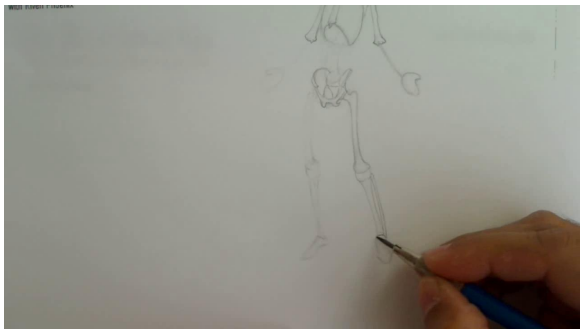
233		And then this is going to be the fibula, right?
234		So remember it's only this angle, that point, and here for the foot, I'm just going to
235		do this over here, thinking about it, right?
236		My thumb is going to be here, this is going to be really going in this direction, it's

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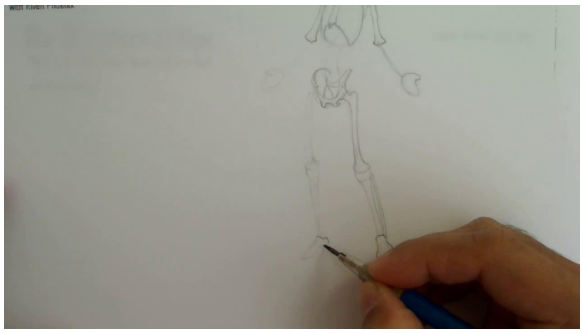
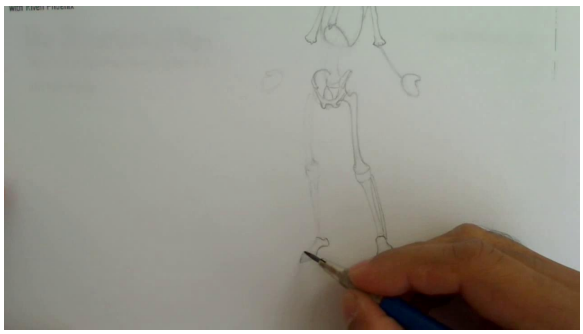
237		going to be like this, right?
238		It's just coming towards us, you know, over here it's going to be the same thing, I'm going
239		to get the heel and we already talked about this, it's going to come here and we can make
240		this larger if you wanted to, right?

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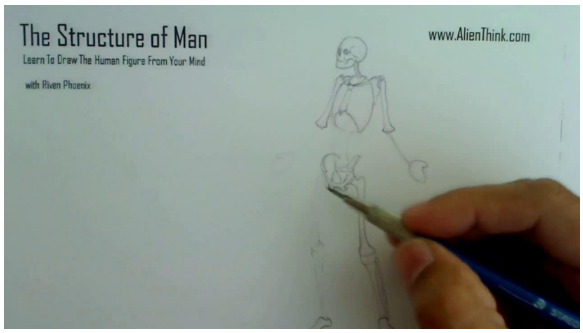
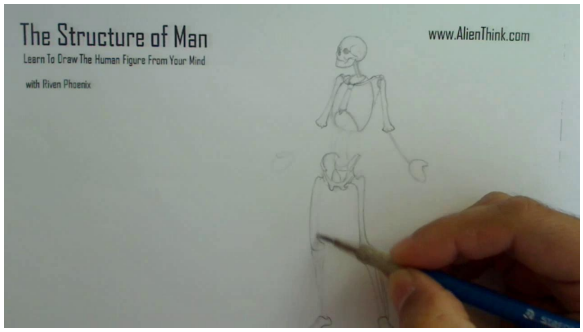
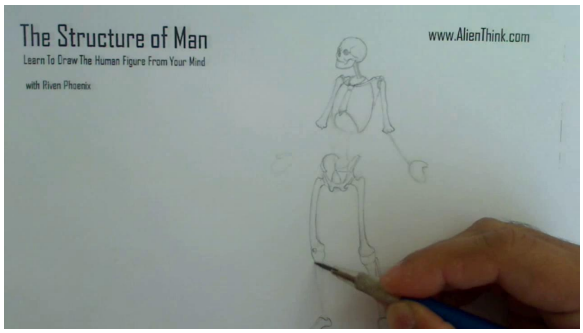
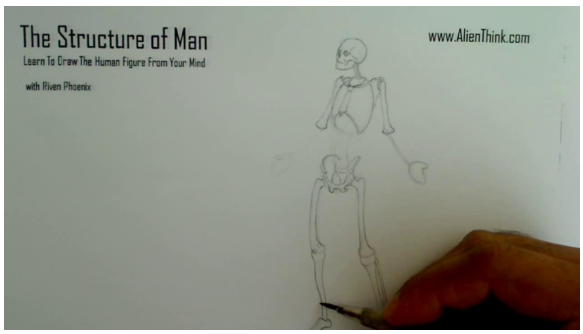
241		And then over here we know that we're going to get the femur again, like this.
242		And it's just going to go in that direction over there and get the knee and over here,
243		we had stated that we're just going to keep in, understanding all that it goes a little
244		bit in.

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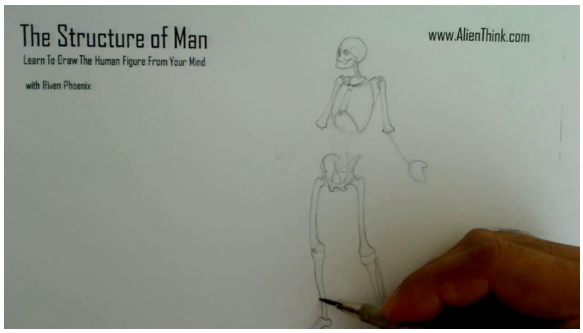
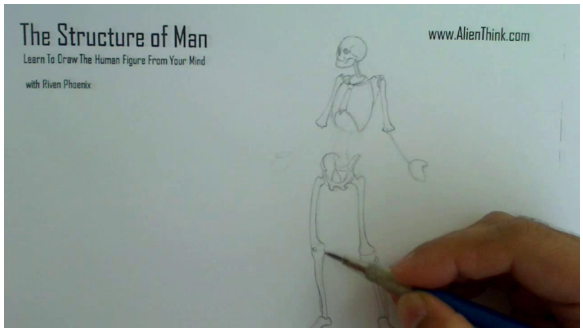
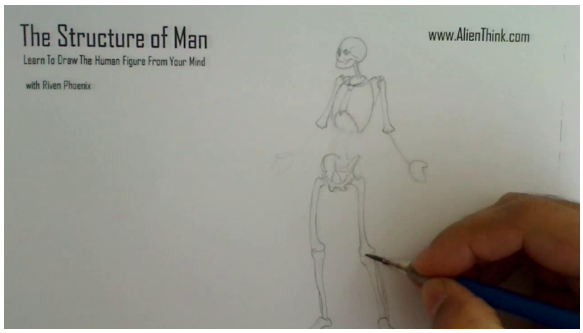
245		We're just going to show a little bit here from the other side here, that that bow
246		is there, right?
247		And here we'll get the knee over here, okay, and then to finish this off, we're just
248		going to do the spine in here like this, right?

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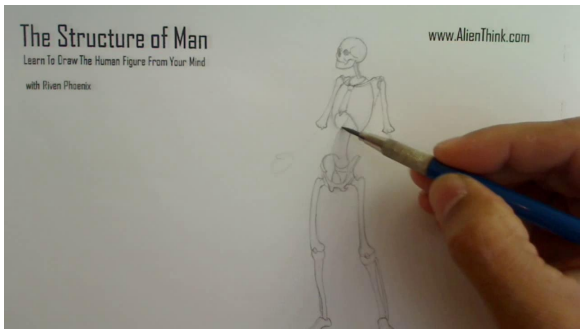
249		So we know that the fifth one is really just going to be here, so you can just divide
250		this in this way, right?
251		Just put the basic ideas down and it's just going to go about as business inside.
252		Right?

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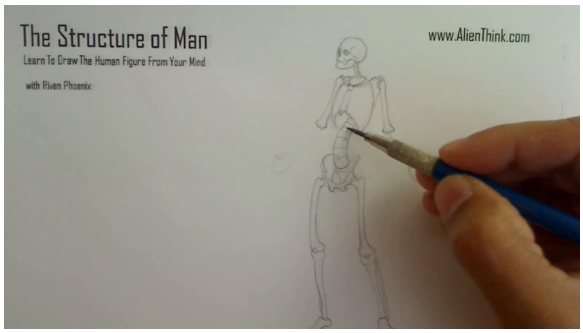
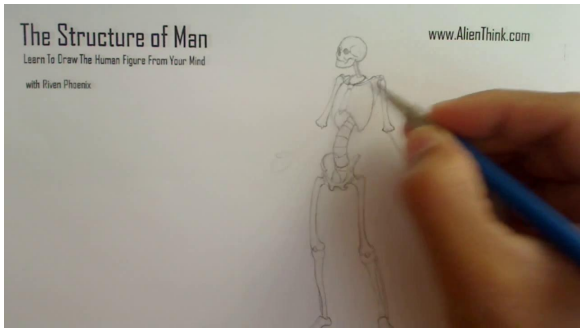
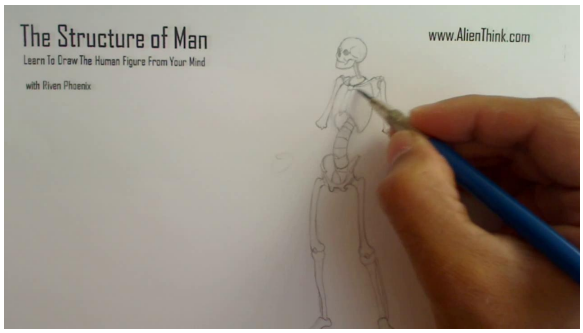
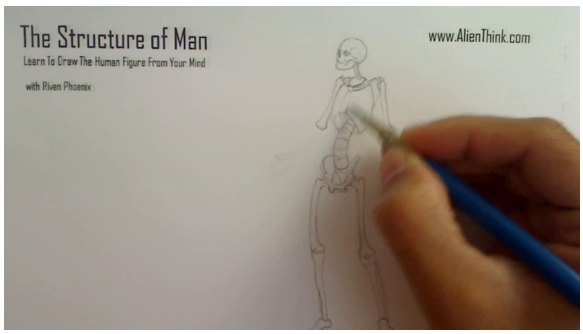
253		Okay, so once this is done, we can just finish it off by doing the ideas here for the
254		ribs, right?
255		So this is going to be very easy, we know that the eleventh one always goes here and we
256		know, right?

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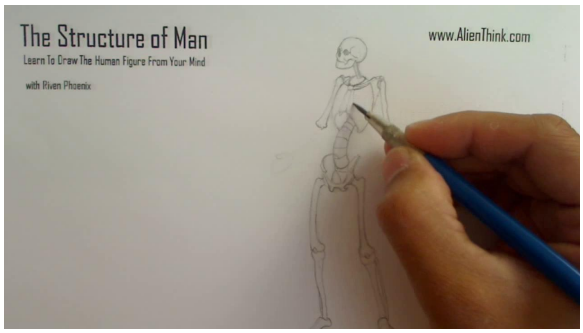
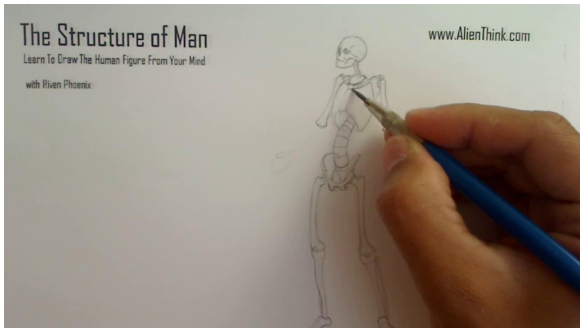
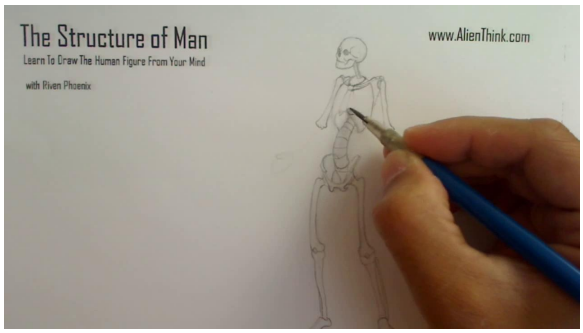
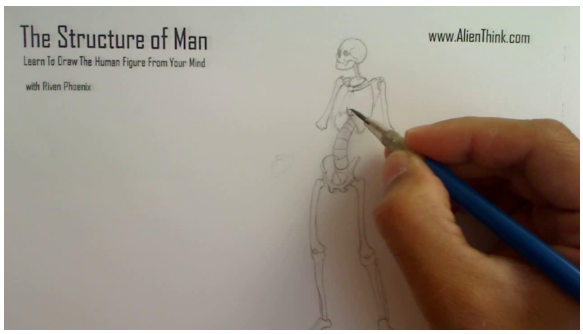
257		So you're going to get that design here for that whole structure here, so there's going
258		to be the eleventh one over here, we know this is the seventh one and this is the eighth
259		one, right?
260		So here I'm just going to be very suggestive with these ideas.

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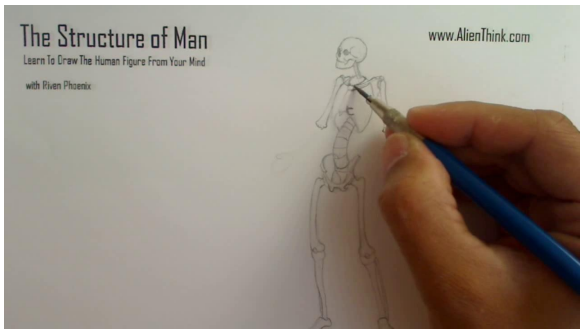
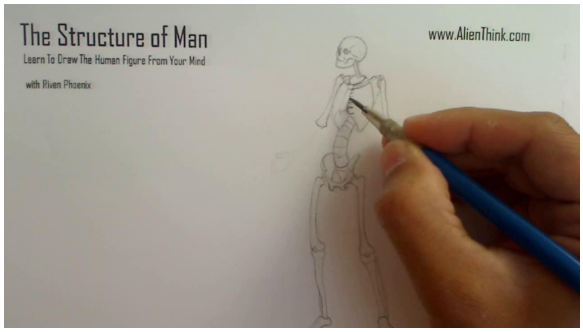
261		So this is two, it's going to be three, four, five, six, right?
262		I'm going to get that design here first, right?
263		So I'm just going to be suggestive with this, right?
264		And then you can come back in, go through another process and do even more intricate

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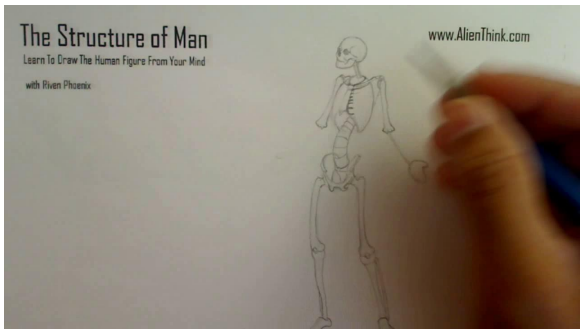
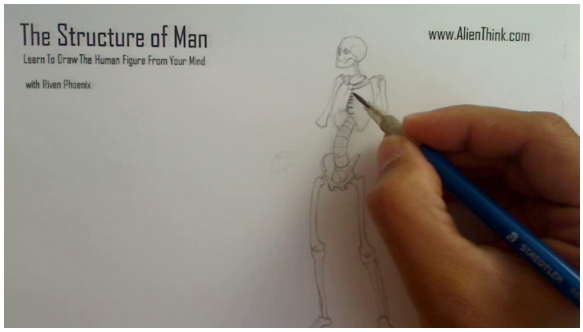
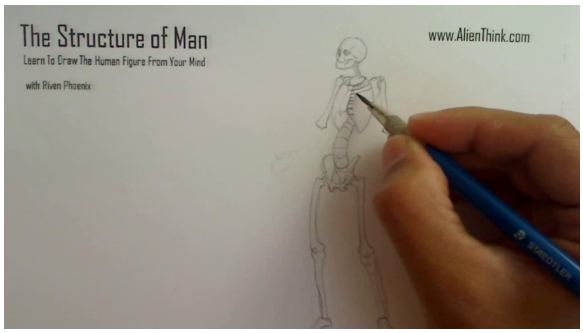
265		details, right?
266		The drawing slowly just builds up, right?
267		And this is the same thing, even the artwork that you've seen on the website where I have
268		done very realistic renderings, it's the same concept, you build everything up very

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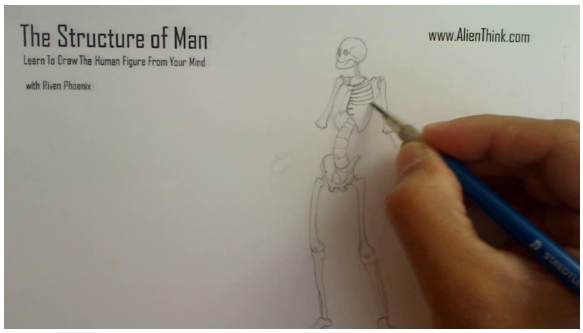
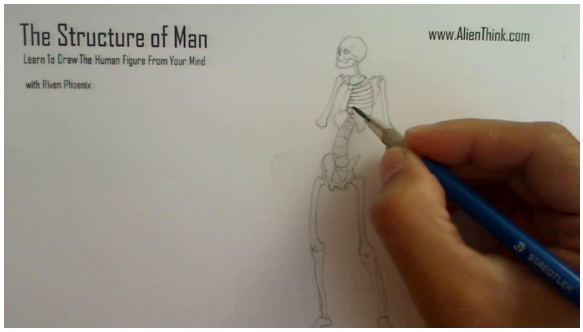
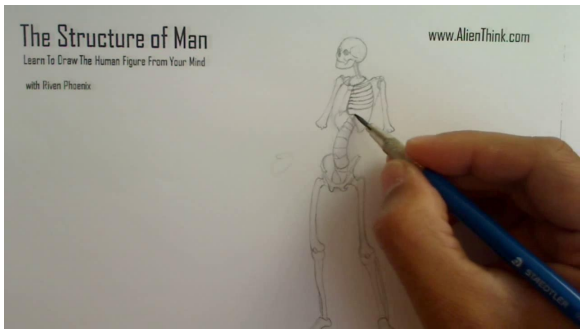
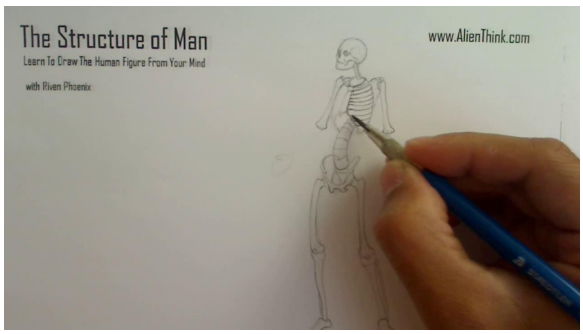
269		slowly in stages, right?
270		So remember this is going upwards, okay?
271		So this is going to be eight, then nine, and then here you're going to get the tenth one,
272		right?

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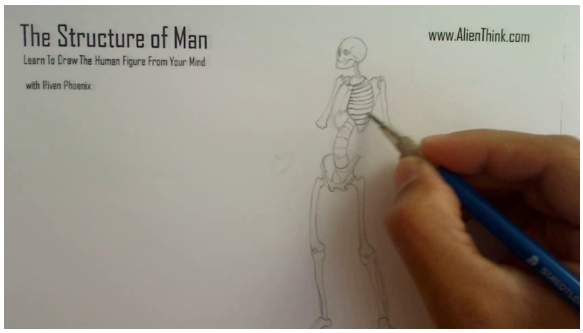
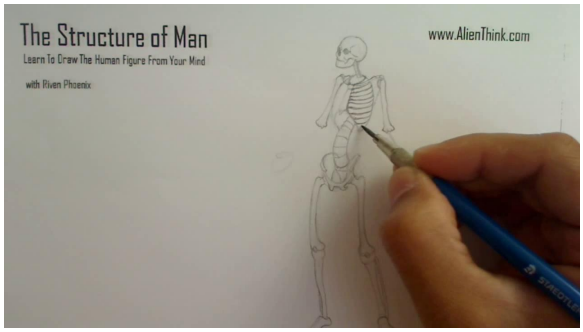
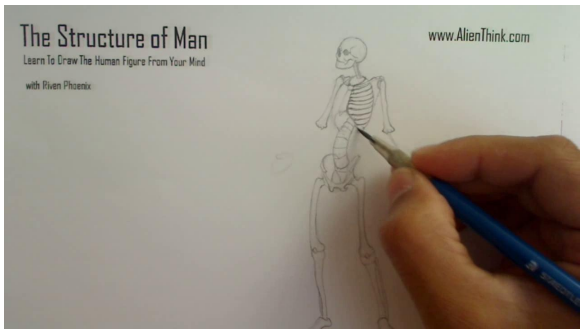
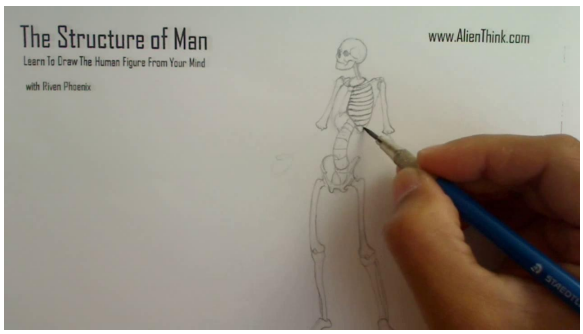
273		Just be suggestive with this, you know, this come back in and this one is just going
274		to be, there's one, two, three, four, five, and you're going to get, this one is just
275		going to be hanging off and you'll get another one, it's going over there, should not
276		be going to see, okay?

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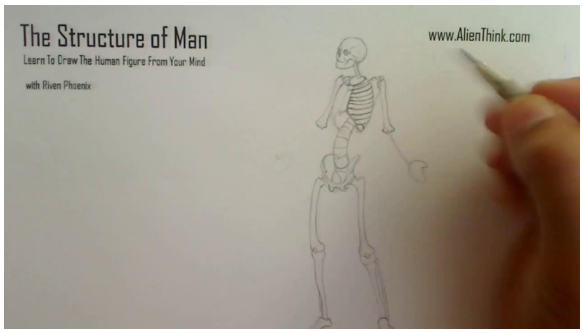
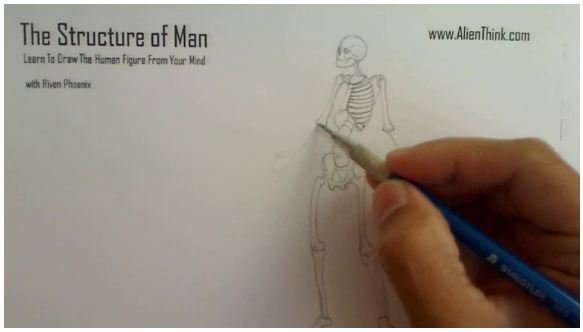
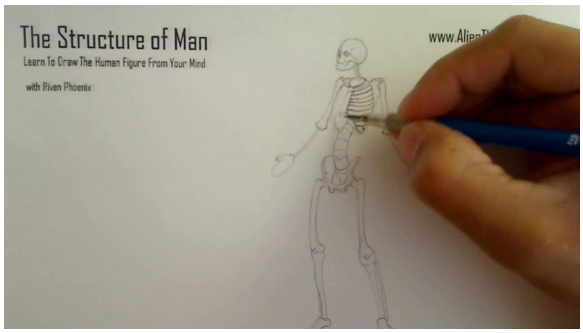
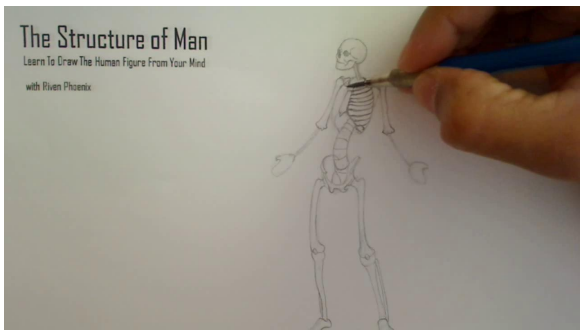
277		So again, this is a conceptual sketching style that I've done, so here I'm just going
278		to put that gesture system back over here so we can only have a little bit more left
279		of understanding this and will be done with the skeleton.
280		This is here, this is going to be here, really just just going to follow what we did before

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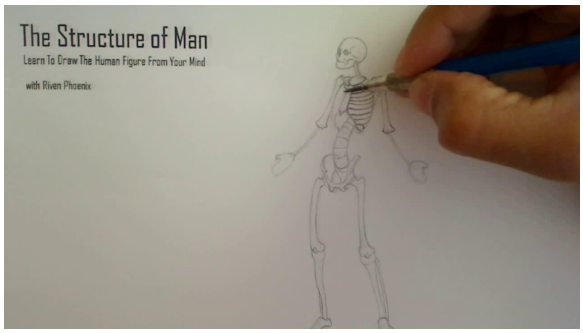
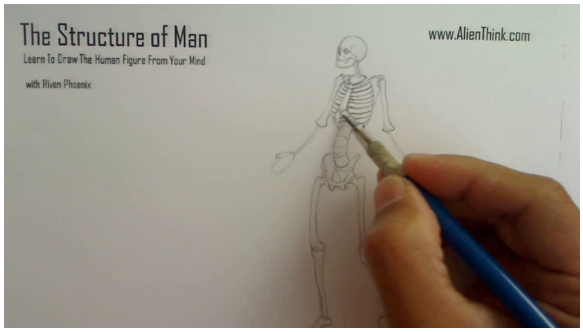
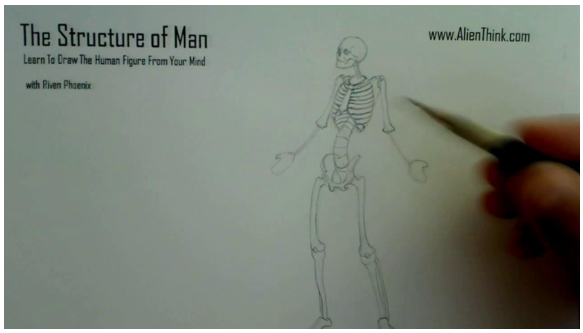
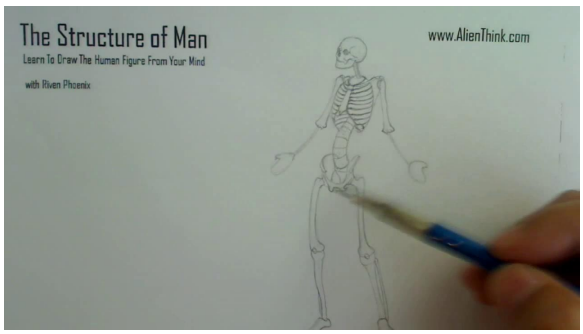
281		and this is just going to be here and the other one would be here, right?
282		So you would just finish this off like this, right?
283		So we got the, here we proved that we can just let go of basically all the formulas, all
284		we need to understand really is vertical ratios and understanding the horizontal ratios,

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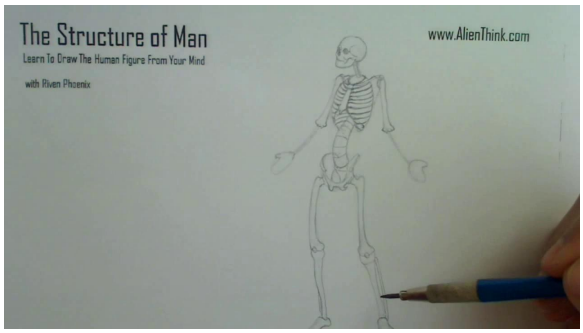
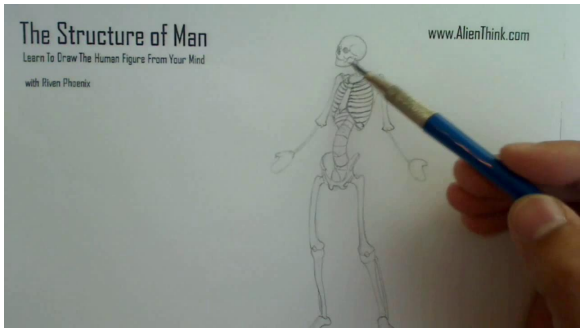
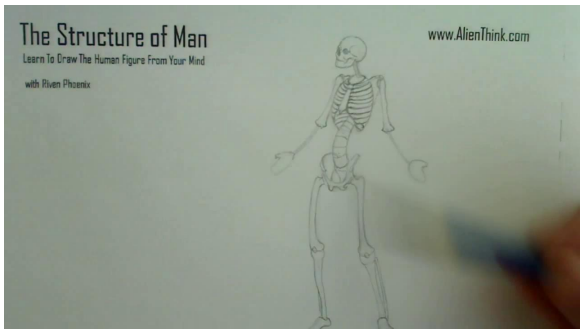
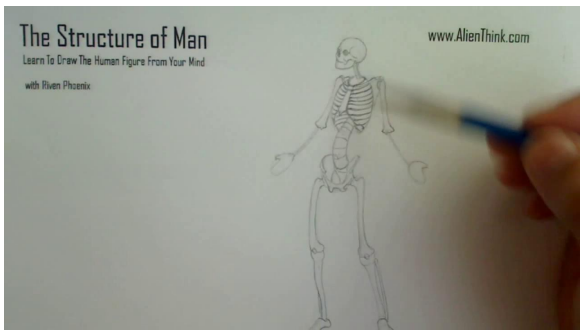
285		okay?
286		And then knowing that we also have to keep in mind about the, the skull over here, right?
287		So once you go through this process, you will, you can either enlarge the head a little
288		bit, well, if you wanted to or truncate this in a little bit more, right?

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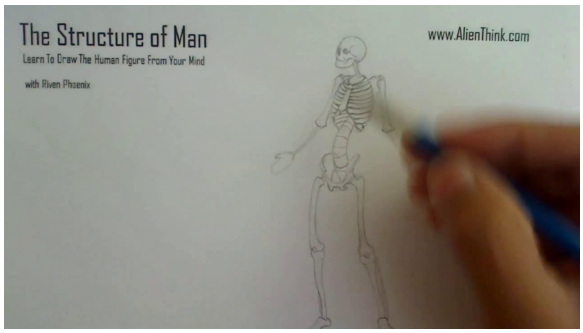
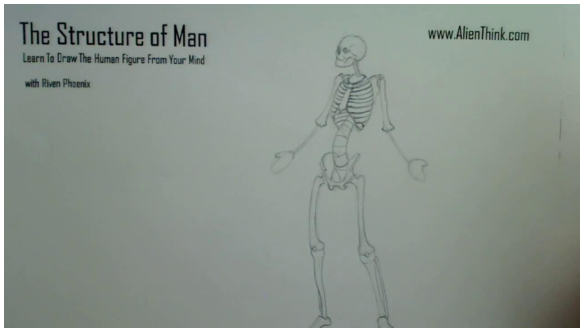
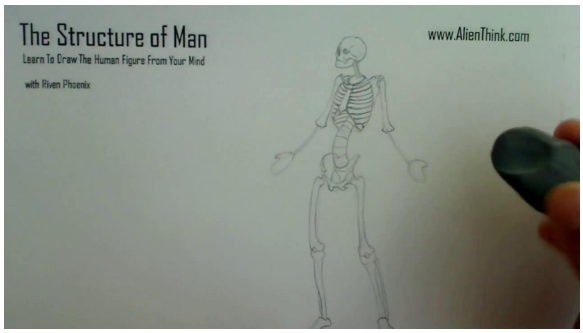
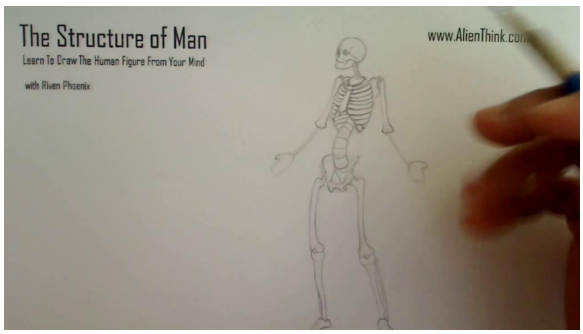
289		It's just a design factor, but you can see that we can do completely for memory the entire
290		skeleton structure in any way that you want, right?
291		So if I wanted to adjust this here, I could now look at this and say that, okay, it's kind
292		of like looking in perspective, I might want to make the head just a tad bigger, so I would

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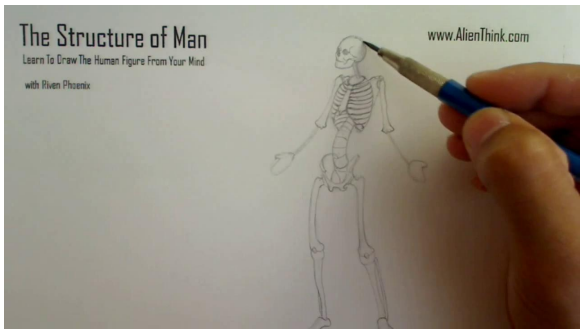
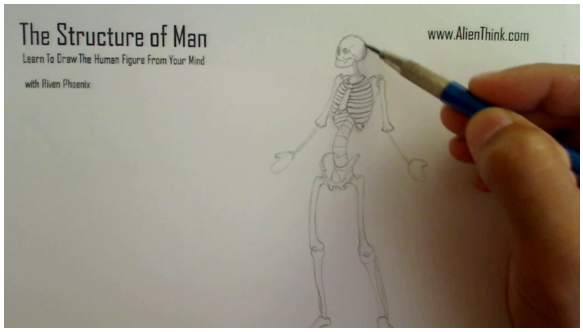
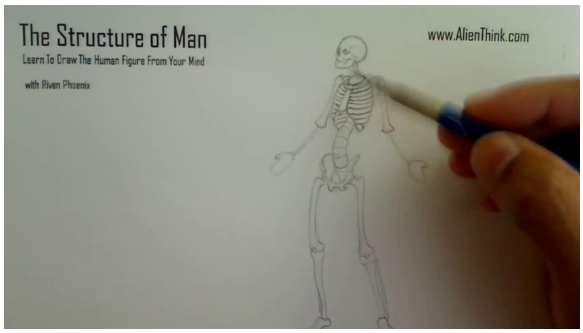
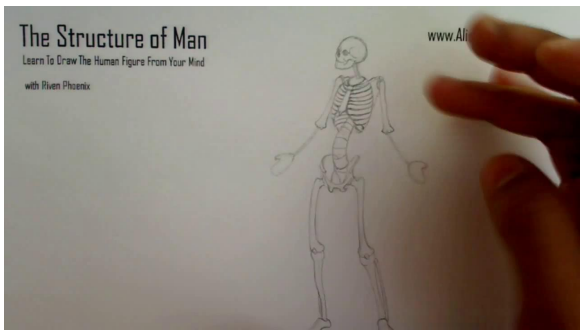
293		just go into that process, right?
294		So you have to like, adjust these things here.
295		So this is why in that drawing process, this is the third process, right?
296		So now we would make all the suggestions and before doing the final version, check everything

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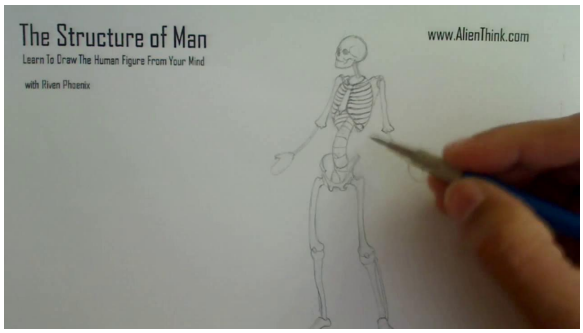
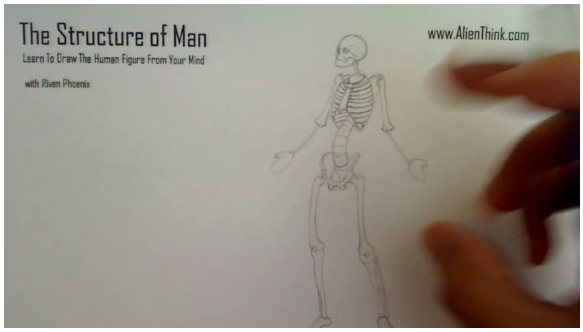
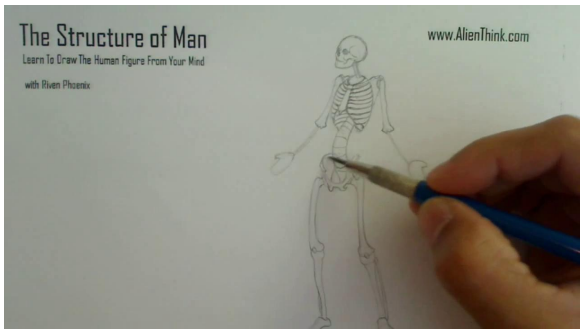
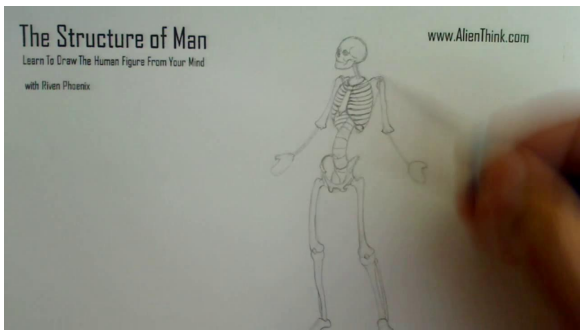
297		and make sure everything is correct, right?
298		And this is how the brain will train itself to begin to understand what is it that needs
299		to be checked, getting to that habit of checking things, right?
300		And this will be very valuable when we go through the muscle, so I'll see you in the

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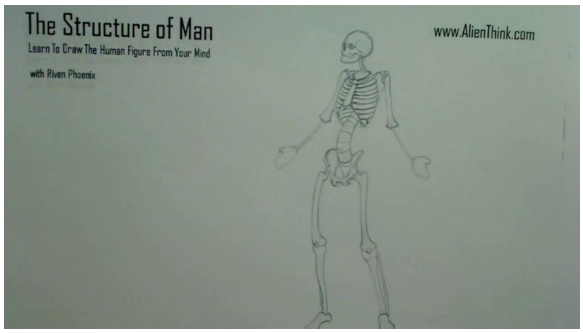
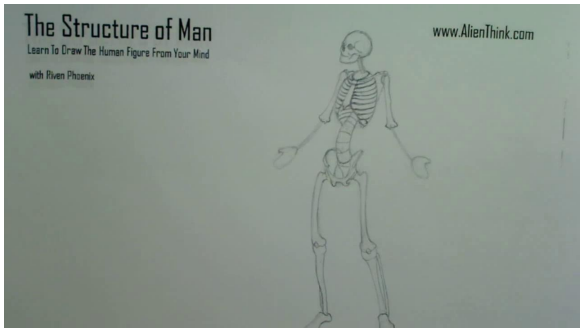
301		next lesson.
302		Thanks.

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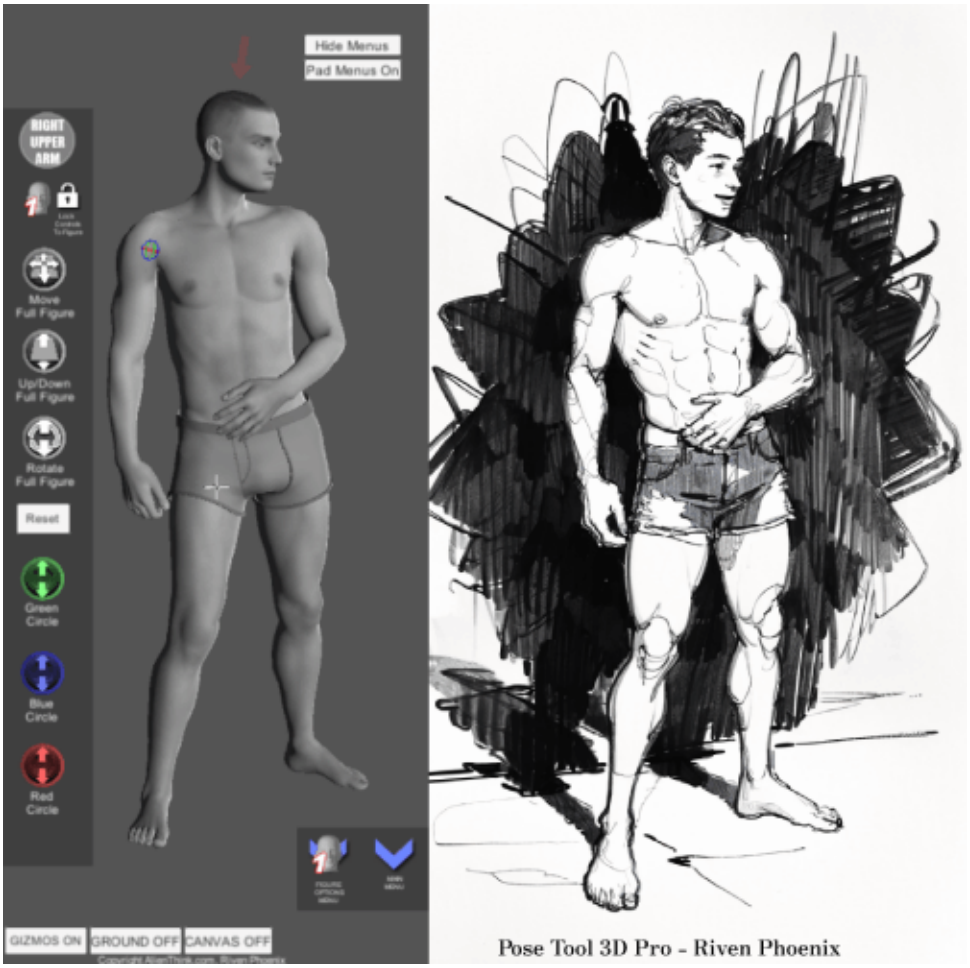

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